

Every day **Hit Parader** gets letters and phone calls asking us how one can get a job in the music business. Many of the phone calls are from struggling musicians who want to get a record deal. They want to know how to find a lawyer, a manager, or ways of getting gigs. They want to know the quick way to become a household name. As a result of all these inquiries we're providing all the information you'll ever need in order to be signed by a record company. All **YOU** have to do is supply the talent and work for it.

"Never said it was gonna be easy.
Days were long and the nights were neverending...
People always told me, "You'd be better off in school.
Join the race, learn the golden rule."
But music taught me so much more than I could ever sing.
And now I wouldn't change a thing."

That Valentine song is from their self-titled LP. Guitarist Adam Holland says it's a song of hope, "Since I was 12, I've been on this lifelong mission to do this. I've never thought of anything else. You get to a plateau and look ahead and there's something else. There's a mission I've been on — an insatiable desire to keep going and to fulfill it. As we keep getting closer, we want it more and more. Rock and roll's always been inspirational. People say, 'Oh, you can't and you shouldn't.' It's a matter of what strength you have in you to go through."

Billy Sheehan, bassist, Mr. Big: "I think record companies try and test unsigned artists to see how long it takes for them to give up. I would send them my tapes and they kept saying "No!" But I kept playing. It's survival of the fittest!"

Charlie Benante, Anthrax drummer: "You gotta make things happen for yourself. Don't ever wait around for things to happen. Do it yourself. I like to do it 'cause I know it's gonna happen. If I do it and it doesn't happen, I know I gave it my best shot. You gotta break your ass to do it Don't think it's a free ride. Do gigs in a church. Make your own fliers. Try to associate with the right people. There's the phrase, 'It's not what you know but who you know.' If you have something good to offer, try and put it out. If someone else believes in you, that's a big step."

Lemmy, Motorhead; "I like people who persist and don't go away. They say 'I will do what I like. I'll be here chewing at your ass.' I'll be behind you all the way if that's the way you are."

Ray Gillen, vocalist, Badlands; "You can't give up...ever. You never know when your big break will come."

WHO MADE WHO Establishing Your Identity

Every A&R person says they sign bands that are "totally unique." Metal Blade head honcho Brian Slagel says. "The number one thing is originality. We want to sign the next wave — whatever it's supposed to be. This day and age when there are so many bands sounding like everybody else, it's funny hearing the trends in new demos. When Guns N' Roses was huge, everybody sounded like Guns N' Roses. When Slayer and Megadeth were big, everybody sounded like them. Now that Faith No More and Red Hot Chile Peppers are happening, all we get are funk-influenced metal bands."

Even so, Metal Blade is currently pushing a funk-metal band, Ignorance. "It's in that same vein, but they're not a blatant rip off. A lot of the bands you're looking to sign are gonna be influenced by everyone around them. Bands get together because, "We love Judas Priest." All the huge bands got together because of what they were into. The new crop of bands are being influenced by Metallica and Guns N' Roses. It's fine if you can be influenced, but it's another thing to go with the flow. But try and write stuff that melds your influences."

Mercury Senior Vice President of A&R, Jim Lewis says, "If you're a serious rock band, be who you are and don't be someone else. Stick to that and if that doesn't work — well, it doesn't



work. But at least you're who you are and that'll carry through your whole career. Even if your roots are crass commercial stuff, that's alright. But don't say, 'I'm a great technical guy but I want to be like Wilson Phillips.' I think people should be honest about their art. A lot of people make fun of Poison, but that band is who they are."

Warrant singer Jani Lane observed that his band had a rough time getting signed because their style was different from anything else on the rock market. "We were pretty aware of why it took a long time to get signed. Labels have a tendency to want a sure thing. We saw Poison get signed and we saw Guns N' Roses get signed. We saw the two of them take off. They busted their asses to get to where they're at. We said, "Well, we don't want to wear make up and we're not glam", which is what Poison used to be. And Guns N' Roses had the 'biker from hell' look. We said, 'Let's just do our thing and we'll be the flashrock band — the rhinestone kids." We didn't fit in either one of them, so it took a little while for the labels to come around. It took one of them to have the guts to say, 'This is gonna be a viable, marketable thing."

While bands establish their identities, they work on their songs. Geffen A&R rep Vicky Hamilton worked with Motley Crue and managed both Poison and Guns N' Roses before they were signed. She likes originality and good songs. "For bands it gets down to the music in the end. You can never have enough songs. The main thing I would say to the bands is to be true to yourself. Originality comes from the heart. Don't try to be the next Guns N' Roses or Faster Pussycat just because I worked with them. That's a turn off for me. I try not to repeat myself in style."

STRANGER IN A STRANGE LAND Making Contacts

It's important to get your songs out to the world. You'll never find out if your songs are going to make rock and roll history if you don't try to be heard. You have to present yourself to people — both fans and the music industry. You might say, "I don't know anybody. It's not what you know but who you know, so I'll never get a record contract." There was a time in Axl Rose's life when he didn't know anybody in the music business, so he went out and met people. Trixter's Steve Brown suggests to keep things in perspective, "If you're working your tail off and doing the wrong thing, you gotta slow down and reevaluate what you're doing. For instance if you're sitting in your room, playing guitar for 10 hours a day and think you're going to be a rock star, it's just not going to happen. You have to write songs. You have to go out. There are a lot of people like that who go home and play their instruments; they NEVER go out or play live. You could be the greatest guitar player in the world, but when you get out in front of an audience, it's a totally different thing. You gotta channel your energies to the right resources. You gotta meet people and that's a big part of this business."

You don't have to go out every night. But try to get to a city with a good music scene. At first you might want to go to happening spots once a month and get to know music industry people. You can make contracts at clubs — New York City's Limelight on Sunday nights or the Cat Club on Wednesday and any night a national act makes it to the Ritz or Marquee. In LA, Tuesdays are happening nights at the Cat House, Wednesday is a top-notch schmooze at FM Station, The Roxy and Whiskey are happening any time there are national headliners. Both towns have industry parties, but you have to have a friend in the business telling you about them. Not everybody is a party animal, though. Some people find any way they can to get into the business. LA Guns' Phil Lewis used to drive singer lan Dury's car to get closer to the music business. The guys in Valentine had internships at record companies. Says Adam Holland, "We interned while we were going to college. We figured, 'why don't we do it around something we need to be around? I don't need to be in a law office; I want to work at a record company." We'd come home every night and teach the band what we were learning."

Look into working part-time at record companies, entertainment law offices, management firms, recording studios or happening clubs. Whatever way you make contacts, it's important to treat other people the way you want to be treated — with respect. Notes Senior VP of A&R at Atlantic Records, Jason Flom, "If you have a nice way and are professional you'll get someplace. How you act will dictate how much attention you're gonna get."



LET THE MUSIC DO THE TALKING The Tools Of Your Trade The Press Kit

It's advisable for unsigned bands or solo artists to put together a professional looking presskit. The standard kit has a demo tape, band biography, professional black and white photo and photocopies of any articles written about the band.

*DEMO — Use your three best songs — no more. Brian Slagel says a demo should be songs you're proud of. "If you think it's great, chances are other people will think so and someone will give you a shot. Talk to any of those huge, platinum bands and they'll tell you, 'We just write music we like and if other people like it great!"

Kiss bassist Gene Simmons runs his own label, Simmons Records, and suggests bands write thirty songs in order to get three great tunes. "It's not enough to say 'Anything that comes out of my mouth is good.' That's a lot of crap. You've got to edit yourself and get the best of the best. Then the people are gonna pick the best of the best."

Get recording studio experience. Maybe a local studio can arrange a workable financial deal for your time. You don't want to record in a garage with one microphone. You want at least an eight track demo. The instruments, voices and songs should be the only sounds on the tape; nothing else — no hiss, unless you're singing a song about being a snake! Don't go crazy with echo and wild effects. The purpose of your demo is to show songs, musicianship and band personality. It's a good idea to listen to samples of a producer's work before you spend a lot of time or money working in the studio. When the demo is recorded, study it. Decide if you have to record a few more songs. Then pick the best of the best. Make clean sounding dupes of the three songs. Make sure the band's phone number is labeled on the tape. That way if the rest of the kit is misplaced, people can still find you.

*BIOGRAPHY — A one or two page history and musical description of the band. Make it unique. If the band has a fun-loving nature, have each member list their favorite things — colors, musicians, clothing, etc. Virtuouso players should definitely list their gear. Put your phone number and address on the bio.

*PROFESSIONAL PHOTO — Should be 8x10 or 5x7. Call magazines to see what photographers they recommend. Check the phone book. Hire someone with studio experience. See samples of that person's work before you hire them. Many times art school students are working on portfolios. Consider hiring concert photographers to shoot your shows. Many magazines request kodachrome or black and white shots from bands. Type a label with the band name on the back of the photo. Better yet, get a professional printer to lay out and print your band name, address, phone and individual names on a negative. Then they'll copy it in bulk.

*NEWSPAPER CLIPPINGS — Photocopies of three to five of the best articles about your band. If there is no previous press about your act, realize you will have some sooner or later. You can include a typed copy of the demo's song lyrics. But protect yourself. Make sure the tape and lyrics are copyrighted. Here's how it should look: © 1991, by Joe Rock Star, All Rights Reserved.

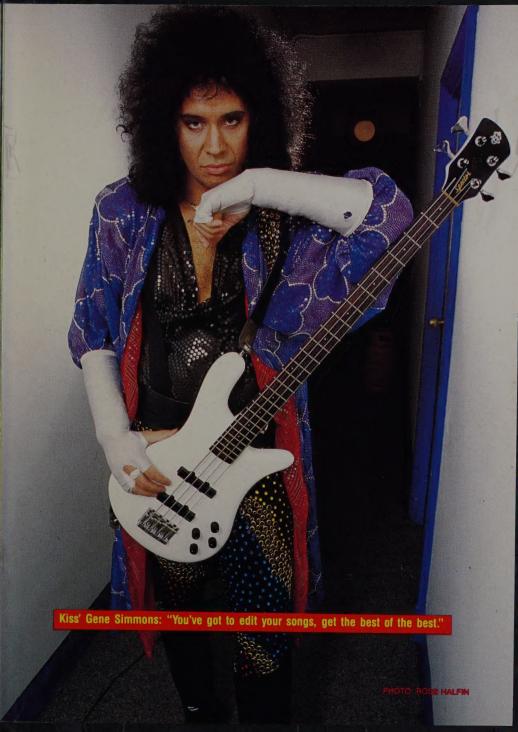
*Press Kit Extras — Invites to up-and-coming shows. Lists of concerts you're done with dates and what national recording artists you've opened for.

GREAT EXPECTATIONS

The Fans

The fans are what make you. They convince club owners to keep booking you. But you have to get that first gig. Tom Keifer says Cinderella compromised the first few times and played for free. "We'd walk into a club and say, 'We want to play here. Can we do a half hour-forty minute set in front of the headliners?' And we did a couple of gigs like that. Then people started knowing who we were and said, 'These guys are good.' It got to the point where we became the house band at the Galaxy in New Jersey every Saturday. After awhile he started paying us."

Fans will show bands they believe in them. Tuff drummer Michael Lean says the record labels kept passing on his band, even though his group was selling out clubs in L.A., Phoenix, Salt



Lake City and Omaha. "The fans are what make you, not the industry people who hated us. The fans went out and packed the clubs. They loved what we were doing and they sang our songs. Meanwhile there's an A&R guy in the back going, 'I don't get it.' Magazines get our record for free, but every one of the kids is buying it, because they've been following us for three years. We've been writing them every month letting them know what's going on."

Kix is grateful for fan support. For the three albums before 1989's **Blow My Fuse** the band toured across America, but their records didn't come close to gold. Plus the national press ignored them. Still the band really believed in themselves because lots of fans turned out. They stayed on the road. Noted singer Steve Whiteman, "We went out to the people and stayed there. It got Atlantic Records excited. When they saw our back catalogue take off, they said, 'This band can do it. It's their time now.' "

Smart bands will keep track of fans even to the point of addressing labels by regions of the country they live. This helps when a band plays in Omaha; they'll send concert notices to all the fans in that region. Some bands (TNT, Cinderella, Bon Jovi) have friends or management handle their fan club. Others hire national merchandisers like Fan Club Asylum (415-597-5545) or David Snowden Promotions (301-687-0876) to take care of their fan club merchandising.

CAN I PLAY WITH MADNESS? What Lawyers And Managers Do For You

If you send a press kit to a record company, there's a strong possibility the A&R person won't listen to it. But if a music industry lawyer or management firm sends your package, the A&R person will listen. Says Jason Flom, "There's only so many hours in a day; you gotta weed things out. The job of A&R involves a lot of legwork other than just looking for bands." He gets at least 15 tapes a week.

Jim Lewis gets between 50-100 tapes a week, "I don't want people to bug the hell out of me. If we're responsible people, it's our responsibility to listen to it. If people want to be taken seriously, they've gotta get a manager or lawyer who can make sure they're attentively listened to."

But Vicky Hamilton and Brian Slagel listen to unsolicited demos. Of the 100 tapes she gets each week, Hamilton admits there's a pecking order. "I go through them myself. If I know someone or like a picture, a band name or something, I listen to it. I also have a tape listener, who listens to everything else. We reply on everything. I think it's sad when tapes stay in a box. If I think a tape is horrible, I never say 'It's horrible', just 'It's no good for me.'"

How do you find a lawyer or manager? Recommendations. Ask the musicians you talk to. Check the phone book. Study ads in music magazines. Many music lawyers charge over a hundred dollars for an hour of work. Be prepared to pay it! Some lawyers work on a percentage deal. They'll earn 5 to 10 percent of what you make on the record deal. But you should not feel pressured to hire any lawyer, because they're working for you. Make sure they give you your money's worth.

WALK THIS WAY Dealing With The Press

Before Tuff was signed, the band was getting national press. Vocalist Stevie Rachelle says, "That helped us sell out shows in Omaha. That's how 500 fans knew who we were." Brian Slagel says that press often tells record companies about bands, "It's important for bands to send their demos to as many magazines as possible. This happened with Ignorance. I found out about that band by reading through Metal Forces. They had "The Demo Of The Month." I asked one of the guys who was handling tapes about Ignorance. By coincidence their manager had been in the day before. Good reviews by magazines are great to include in your press package. And that's how we find a lot of stuff." Bands don't need lawyers or managers to deal with the press. A lot of press people don't mind getting close to bands.

The best way of dealing with the press is sending out the press kit, do a follow up phone call, then call every month to stay in touch. When you ultimately get an interview, remember they're just conversations about your band. Accept the fact that you might be misquoted and that YOU might say stupid things or even lie. It's alright to say, "I don't want to answer that question."



SEBASTIAN SPEAKS OUT ON SLAVE TO THE GRIND

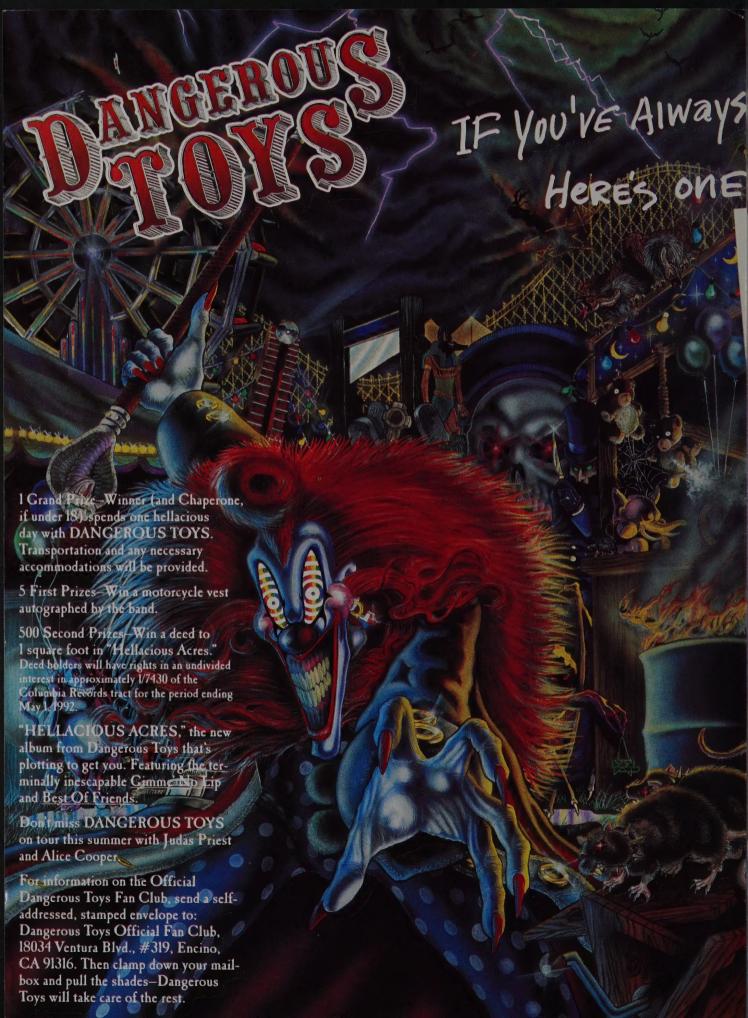
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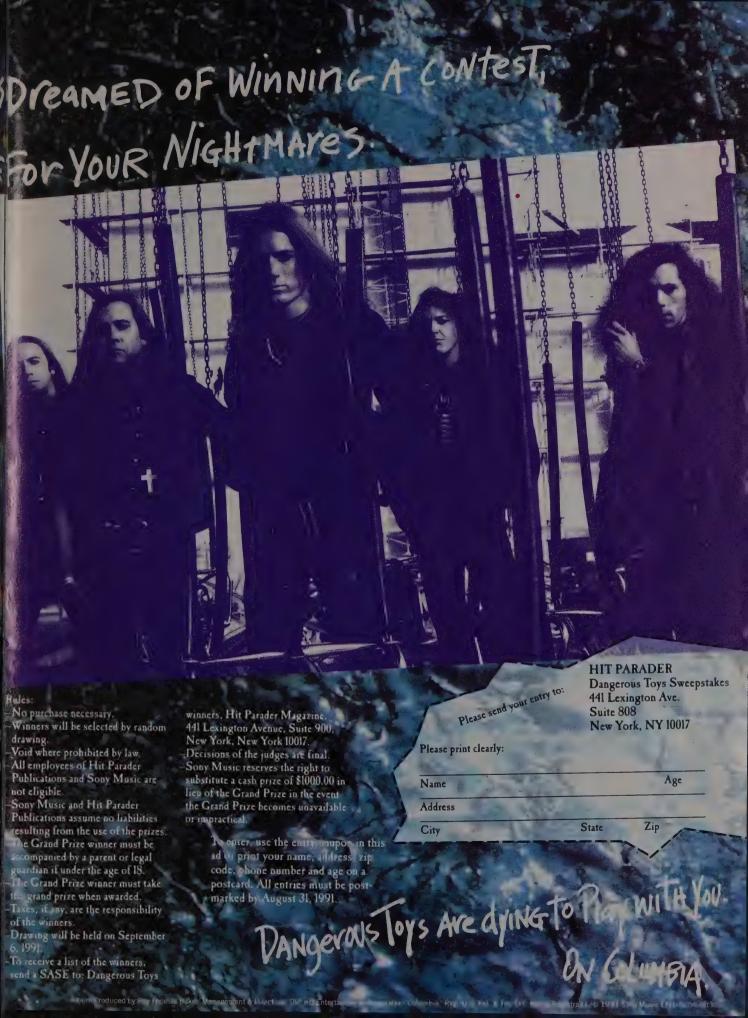
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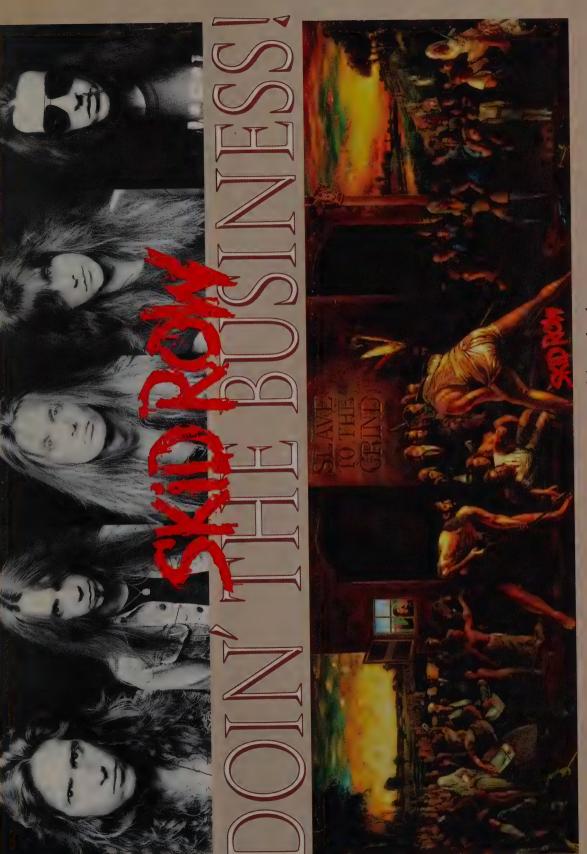
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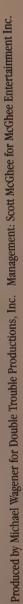
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Skid Row is back grinding out unadulterated rock.

The result is the no-holds-barred album SLAVE TO THE GRIND, and the first track "Monkey Business" will blow you away. SLAVE TO THE GRIND will kick your ass.





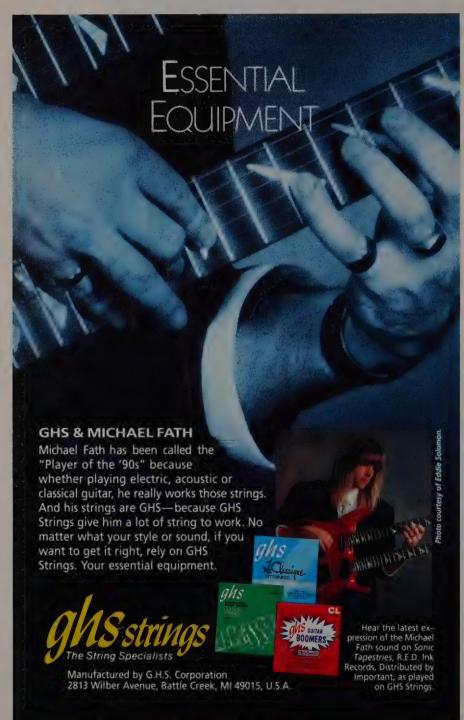
WE READ YOUR MAIL

We really liked the Cinderella The Clock Strikes 12 interview. We agree with what Tom Keifer said about labeling tapes and C.D.'s, "What is going to happen to rock and roll if people under 18 can't legally buy them?" It stinks! We think if you are old enough to like the music, you should be old enough to buy it. This is America, the land of the free! If we allow the record companies and the P.M.R.C. to start labeling, we are giv-

ing up our Freedom Of Speech to say and listen to what we want! If they start labeling rock, they will also have to label country music because some of it is just as "bad" as rock/metal. Most kids, when they are young enough to be influenced, don't even listen or understand the words. All they hear is the beat. We feel that if you want to listen to rock, metal or country, you should be allowed to listen to it. If you don't like other's

music then don't put them down, because they are just as good as you are. Whatever happened to "I might not agree with everything you say, but I will defend to the death your right to say it!"? Rock stars have the right to say what they think and I have the right to listen to it. We might think that just because we are young, we cannot make a difference. But we can if we try!

Censorship stinks! From the believers in rock and roll





Cinderella's Tom Keifer: Fans agree with his outspoken stance on censorship.

I think about fanaticism and metal stars. A fan has the right to criticize his idol, not only to adore him. We are the ones who buy records, concert tickets and magazines. We are the ones who made them famous. We trust them. We give them our love and even more - our money! I don't want them to treat the fans as puppets. To be a fan of a certain type of music — like heavy metal — is a life choice, a philosophy, a way of being and thinking. I expect my idols to be coherent and trust me the way I trust them. I expect them to give themselves completely to their fans. I think I have the right to shout, "I love you. lan Astbury!" during a Cult concert. I have the right to cry if I see him with another woman. When I read Danielle Allman's letter and she criticized the behavior of a Richie Sambora fan, I felt she didn't understand what the music means to us. Those who don't understand have no right to judge.

Edie Savalli Italy



Thank you Mr. Dave Mustaine for asking me to give **Rust In Peace** a chance. *Hangar 18* is burning fusion with howling guitar riffs about possible military secrets in Nevada. This is the guitar sound to emulate from such an audacious band. *Holy War's* unusual amalgam of speedball wizardry makes you realize what our leaders are taking all of us to — a nuclear meltdown. *Dawn Patrol* covers the pollution of our air and water and

it's done with incadescent charm. If I can get cosmic, *Five Magics* is from an evocative prophet and it's not bellicose sounding at all. Dave, why do you refer to yourself as a punk? In my realm, you are an improvisational genius, totally indominatable and constantly reflecting on life's myriad struggle.

Keep on kickin'! Tina H. Vegel

Thank you for the article on Nevada Beach (April, 1991). There was one error in reference to the two releases in 1990. The EP is self-titled and the LP is Zero Day. As mentioned in the article, The New England club scene is literally drying up and there seems to be no end in sight. Boston is alive and well, but Southern New Hampshire, Central Maine and all of Vermont has lost a lot of rock clubs to the Top 40 dance variety. It's a desperate situation for New England rock fans. When seeing one of our own — Nevada Beach get their foot in the door, it gives hope

that all is not lost in New England. We hope their success will encourage area musicians to get back into the swing of things and start kicking down the doors. No other band could be more deserving of the chance to go national than Nevada Beach. They're dedicated and driven to deliver the most impressive rock and roll imaginable. Their fans here could not be more ecstatic about their album. We've waited a long time for this. It's about time a record company took notice of what we've known here for quite some time.

Melissa J. Casey Barre, VT

For the record, I'm a 63 year old lady going on 21. Well, late one night, I was watching TV. Some rock band came on and I was too lazy to get up to turn the channel. I have no idea what song they were playing and I could not understand the words the young men were singing. They all were barechested. One had long bright orange hair; it did not look like a wig. Another had cut-off jeans with so many holes — big ones — that for the life of me I don't know how they stayed on. Another had on pants with long colored feathers and stuffed animal heads all over. At the end of the song two of the young men

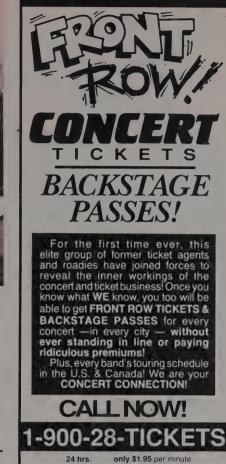
put down their guitars, ran to each other, jumped on each other and rolled all over the floor. What did I learn from this? I learned that those young men have an extraordinary amount of energy. I was extremely impressed with the gentleman wearing the pants with very colorful long feathers and stuffed animal heads. It was very artistic. I just thought your readers would like to know the impressions of a trying-to-be-young senior citizen. And I thought I could bring them a smile or a good laugh. God bless them all.

Irene C. Watnos Theresa, Wi

That Howard Stern interview with Axl and Sebastian (March, 1991) was rock and roll history in the making! Not only did Howard Stern'show us Sebastian and Axl's intelligent side (Axl explaining why he was planning on getting a Mother Mary tattoo and defending his ex-wife Erin, Sebastian joking that he got

cheek implants and mocking his feminine looks, etc.), but it was fun reading. Hope you can get Stern, Rose and Bach in your magazine again!

Wendy McNamara Springfield, MA







I was reading the article on Extreme (March, '91) by Jodi Summers. It said, "Gary Cherone's not the cliched pretty boy, bleached-blond vocalist a-la Bret Michaels or Jani Lane." She goes on to suggest we "save the hairspray for posing princes like Pretty Boy Floyd." She writes a terrific article on Extreme while making sarcastic comments about lead singers, Bret Michaels and Jani Lane. And she insults the group Pretty Boy Floyd. Maybe she doesn't like these people, but others do. I don't care for Pretty Boy Floyd, but it's not right to knock them down while giving another band a good article. The Winger article (same issue) had a certain Rob Andrews using the same tactic, "Don't even think about confusing Winger with pop tunessmiths like Bon Jovi or Poison. These guys would rather draw comparisons with true innovators of the rock world" and "they avoid being lumped with all the 'pretty boy' pop/metal bands out there when they'd prefer to be considered true musical pioneers." Oh really? Well, some of us happen to like "pretty boy" bands like Bon Jovi and Poison. Are you implying that these two groups (and groups similar to them) are not "real" musicians of the rock world? Well, think again, Mr. Andrews. They're as "real" as Extreme, Winger, Aerosmith, Metallica or any other "metal" band. There are different categories of "heavy metal" or 'hard rock'. Some of these bands are "heavier" than others but that doesn't mean that these 'lighter' bands aren't just as talented as the

"heavier" ones. Poison seems to be the biggest thing this year between their tour and albums. You're going to have a lot of angry Poison fans after you if you go slagging them. Poison has worked hard to get where they are now and deserve every bit of success with their album sales and concert sales. Same with Bon Jovi. If you want to run a good magazine, you have to be fair and openminded or else you're going to offend people and lose readers. No one says you have to love or even like every band that's out there. But have respect for what they do.

Sincerely, A Proud Rocker At Heart

In your April, '91 issue, you printed a Guns N' Roses article. I'd like to point out that you made a few mistakes. You said that Izzy Stradlin was with Slash at the American Music Awards last year showing obscene behavior. It was Duff McKagan, not Izzy. Also Slash's real name is Saul Hudson, not Rosen. I don't know where you came up with that. In person the band isn't really as bad as their attitude openly displays. Well, Hit Parader even if you do make mistakes, you guys kick ass.

Dusty "Rose" Sokol

P.S. Could you please print more G N' R and do a little something on Michael Monroe and on Motley Crue? Could you get a pic of Nikki Sixx with his wife Brandi and son, Gunner, too? Thanks. Keep cool.

IF YOU KNOW STODAY'S HIT MUSIC! All it takes is a push button phone!

Pick YOUR kind of music:

Top-Forty (Pop)

• Dance/Rap

Rock/Heavy Metal

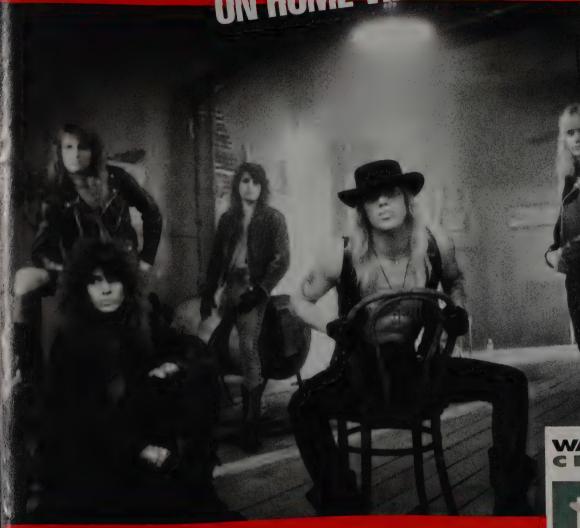
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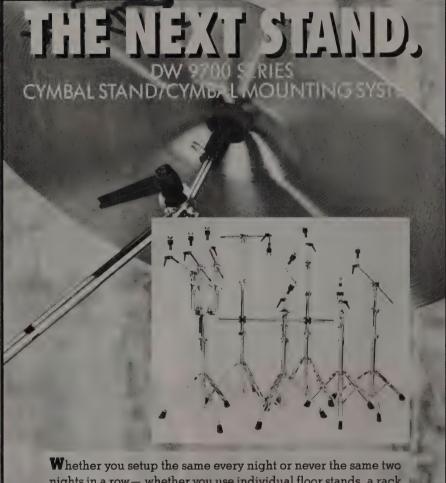


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Recently, Bon Jovi guitarist Richte Stambo admitted that he has every intention of continuing his dual case are solo performance at member of continuing his dual case of sections and a member of sections and a me



Whether you setup the same every night or never the same two nights in a row—whether you use individual floor stands, a rack or any combination of the two—today's drummer needs a cymbal stand that can stand up to every situation. That's why Drum Workshop's new 9700 Series Cymbal Stand/Cymbal Mounting System has been designed to provide the greatest degree of consistency and choice in mounting all types of cymbals, hihats, bars and accessories. Because, no matter how many (or how few) cymbal setups you play, DW's 9700 Series should be your next Stand.



Drum Workshop, Inc. • 2697 Lavery Court, Unit 16 Newbury Park, CA 91320 • 805-499-6863 Recently, Bon Jovi guitanti Richte Sambora admitted that he has every intention of continuing his dual career as both a solo performer and a member of one of rock's most successful acts. "That it, o' course, if Jon doesn't tire all of us, he added with a smile. "Right now have every intention of doing the next Bon Jov alburn. The fans want it, and we want it too. There's no secret that things had gotten a lifter tense within the band last year, but a title time away from mach stitling has conducted."

As we tred to'd you last month, it's new illficial that former Whitesnake vocalist David Coverdate and excled Zeppelin guitarist Jimmy Page are recording an album together! At this time there's no word on who else is in the band or when we can expect to hear the first recordings from this intriguing duo but it's safe to say that if Coverdate was sick of Zeppelin comparisons in the pass. his headaches alm just beginning.

Gons N. Roses have been driving their drewnuts in recent days by performing their lengthy shows without the benefit of a set song list. That means that whalever song strikes Axl and the boys at a given moment is the one they play and the light and sound men had better keep up! "It's fun to work that way," Slash said, "It keeps everyone on their toes. Bu far, those who have seen the band's new two set have said there has been tramendous differences from night to night.

Del Leppard ain back at work inying to complete their now LP. After the tragic death of guitarist. Steve Clark, the band loc air understandable break before resuming their coording activities. At the moment, all sung have been written and bass and drum tracks have been finished. There's still no talk about when and if the band will add a new guitarist to replace Clark. In the studio, are masser Phil Collen has been handling all the nucleor responsibilities.

Tidbits 6 Asides 15 Staughter working on material that "will blow away" their first album?

Is David Lee Roth upset over the showing of his latest LP and tour?

Is Lita Ford considering some "drastid" careur changes?

Is Aerosmith's "war" with their record label heating up?





VOODOO HIGHWAY



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ROOTS

BY ANNE LEIGHTON

Each issue, *Hit Parader* sojourns back in time with a rock celebrity to learn about his early years. This month's time traveler is Faster Pussycat's dynamic frontman, Taime Downe.

hen Faster Pussycat's Taime Downe schmoozes with people, he's very laidback. In fact, he seemingly enjoys talking with everybody. He says he developed "people skills" when his family kept moving when he was young.

"It happened right through high school, 'cause of my parents' divorce," he said. "My mom moved to one place. Then I moved back in with my dad. He threw me out of the house. I moved back with my mom and we moved again and again. I went to four different schools in four years. They were all right next to each other in Seattle. I tried to be accepted. But I didn't want to be the average Joe Student, especially when I ended up in one school that had all preppies. I always ended up finding a cool friend to hang out with; that's probably why I got more into rock and roll and let my grades fall and my sports go."

Taime laughs, "You couldn't ask me to speak somewhere, 'Stay in school if you want to be in rock and roll,' 'cause I'd be lying. A high school education is good, 'cause you learn a lot. I probably could have learned a lot more. I like art and history. I had an A plus in algebra and geometry but I don't remember one shred of it. I was terrible at english and I wrote songs for a living! I didn't like going to class. I'd go there, meet my friends and we had lunch and ended up not coming back. Pretty soon I was down to three classes a day. And I'd be going out late, so I'd miss the first class. Then I was down to two classes a day and then, 'You're out!' And I'd be like, 'Oh well...''

The teachers said, "This kid didn't apply himself." But Taime prefers to think that he created his own curriculum — rock and roll. "I was the drummer in my first band. Then I said, "I don't want to sit in the back. I'm the first born boy. I'm a loud, obnoxious, and spoiled brat. Everyone else gets to jump around and make a lot of noise, so I became a guitarist. We ended up playing this one alternative school thing when I was in the eleventh grade. I didn't even think the band I was in had a name. If we did, I don't remember it."

Sadly, his guitar was stolen, so he became the singer. "I was so bad. I remember thinking," I want my guitar back!" It was fun, but I think about the stupid clothes I wore. When FASTER PUSSYGAT'S
TAIME DOWNE

Taime Downe: "You couldn't ask me to say,
"Stay in school if you want to be a rock and roll star."

I was playing I didn't look at anybody, I looked at the ground. Now whenever I'm having a bad show, I think, 'I wish I was playing guitar!'"

Taime kept singing however, because bands always need singers. "I said, 'Man, I'm gonna keep on trying. I guess I can only get better.' I'm still trying to get better. I keep doing what I like as a singer. I'm not one of those singers who thinks about range. My goal is not to be the best singer in rock and roll, just to have the best songs."

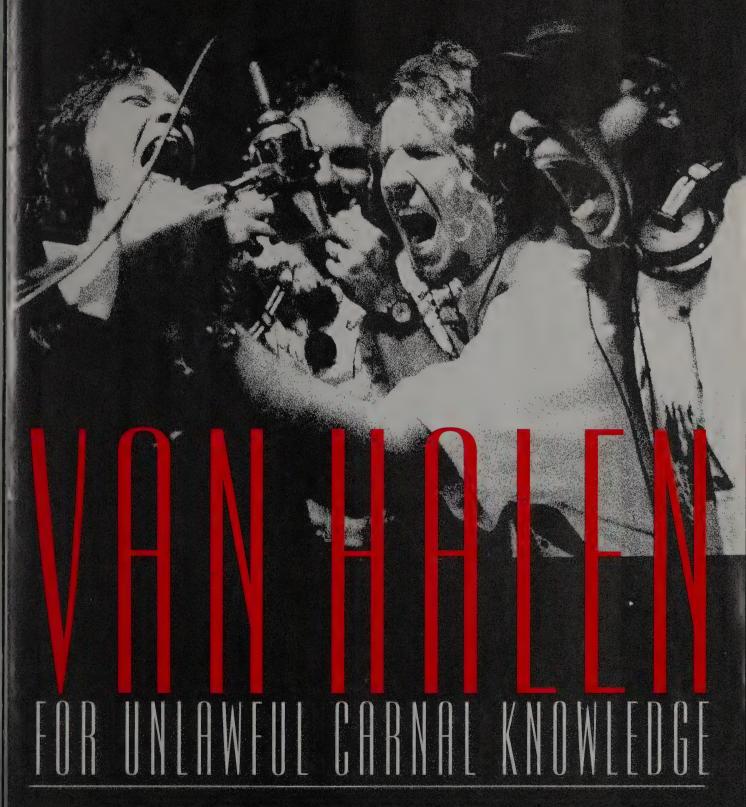
Taime's last Seattle band was in 1983 and called The Bondage Boys. They were his brothers Ron (drummer) and Craig (quitarist) plus a variety of bassists. They tried to get Taime to think more about his vocal range. "They wanted me to sing like Rob Halford and that wasn't me. I like Judas Priest, but I don't think I was born to be a heavy metal singer. But it was a fun band. Everyone liked us 'cause we were more unique than most of the bands up there. We were like a mixture between Kiss and The Sex Pistols. I had long, bleached blond hair. The drummer had long hair. The guitar player had short, black hair and the bassist had a Sid Vicious hairdo. We played a couple of Sex Pistols songs and some originals."

Taime's stepbrother Mike went to all the Bondage Boys shows; if needed, he'd help the roadies move band equipment. "I think we all used to get drunk, but I don't remember. We were trying to be professional, but I'm sure we weren't." They entered lots of Seattle-Tacoma area Battle Of The Bands and

even reached some finals. There was a rival band called Sato featuring Mike Starr, who is now in Alice In Chains, "He's the only one that made it that I remember from back then. We're more friends now then we were then," noted Taime. "It's more of a Seattle bonding thing; we're old buds. I like Seattle bands a lot. I listen to them all the time, especially Mother Love Bone and Alice In Chains. It's really a shame about Andrew (Wood, Mother Love Bone singer, who died from drugs in 1990). It's a drag and you gotta move on. Jeff and Stone (from that band) are putting together another band — Mookie Blaylock so I'll see how they do. Back then it wasn't really a club scene. We played skating rinks on the weekends. There were a couple of churches that closed down and turned into clubs. It was nothing like LA when you come down and play clubs and bars. Now the Seattle clubs are top 40; the only places you can see really cool bands are at theatres."

At 18 his mom remarried and moved to San Diego, so Taime took a cue to quit the Bondage Boys and joined her. "I was there for a year and a half and the rock scene was awful." Taime imagined California was exciting; when he was in the third grade he went to Disneyland. Through the years he'd been enchanted with all the beach movies and TV shows. At 19, he finally made it to LA and realized, "This is where it's at." He found a place to live for free, but couldn't find a band, so he put together Faster Pussycat, which is another chapter in the life of Taime Downe.

It'll kick your butt's butt.



The New Album Produced by Andy Johns, Ted Templeman and Van Halen Available on Warner Bros. Cassettes and Compact Discs © 1991 Warner Bros. Records Inc.





Former Britiny Fox Vocalist Dean Davidson Leads New Band Into Action.

BY ROB ANDREWS

ean Davidson isn't crazy about being called "Dizzy" Dean anymore. It was under the "Dizzy" moniker that Davidson helped propel the band Britiny Fox to the top of the charts a few years back, and according to those close to the scene, his nickname was well earned. But today Davidson has long since split from the Britiny boys, and his new band, Blackeyed Susan, places Dean and new bandmates Rick Criniti (guitar), Tony Santoro (guitar), Erik Levy (bass) and Chris Branco (drums), squarely at the forefront of the blues/rock revival that seems destined to give heavy metal a much needed infusion of energy. Dizzy or not, Davidson is clearly pleased by the direction his career has taken.

"It was time for me to try something new," he said. "I don't want to mention any names but so many bands out there today just sound so mechanical. That's not for me. They're cute, they've got the young girls following them, and they're cleaning up by raking in the big bucks everywhere they can. But I've always had a different way of looking at music. I think rock and roll needs to get back to basics, you know? It doesn't have to be overproduced to be good. In fact, I've always believed that less is more."

With a sound that's stripped down to the bare essentials, Blackeyed Susan shake, rattle and roll with a style and sound that blends classic rock vitality with state-of-the-art ingenuity. On their debut LP, Electric Rattlebone, Davidson and cohorts have pulled out all the stops in creating a no-holds-barred rock and roll showcase. The diverse material runs the gamut from the funky crunch of Satisfaction to the guitar-laced beauty of

None Of It Matters. For fans expecting the three-chord raucousness of Britiny Fox, Black eyed Susan may come as a bit of a surprise

"We approached this album with a really unique attitude," Davidson said. "We all believed that we should try and keep things as experimental as possible. It's like cooking — there aren't many rules, it's all judged by how it turns out. There shouldn't be any rules when it comes to making music either. Music comes from your heart. Once you get some people out there telling you what to wear and how to record, it's just not fun anymore."

"Rock and roll needs to get back to basics."

The roots of Blackeyed Susan go back a little over a year, to a time when playing in Brithy Fox stopped being a kick for Davidson. So after two successful albums that together sold well over a million copies, Dean took off and began writing songs that he felt broke the formulaic mold into which he had fallen. Soon he gathered together Criniti, Santoro, Levy and Branco (all of whom Davidson had known from his extensive time on the Philadelphia club circuit) and Blackeyed Susan was born. Rather than going the traditional club route to gain attention, the fledgling unit went straight into a local studio where they spent the next five months working on

the material that was to become their debut LP. Due to Davidson's prior success, and word that the group's new material was hotter than hell, no less than eight different record labels soon sent down representatives attempting to sign the group.

"It was great that we got that kind of response we did," Davidson said. "We went into the studio without a label, without a manager and without much money, so the fact that the studio let us work on spec was a great opportunity for us. Then to have the labels become so interested was incredible! I think they felt our commitment to this band. They saw that the songs really meant a lot to us. But they also saw we weren't relying on any gimmicks, and we weren't trying to communicate any heavy messages. We're just a rock and roll band that wants to have a good time."

Davidson hopes that soon he and his henchmen will be taking their "good time" attitude on the road where Blackeyed Susan can get to strut their stuff in front of a live audience. Having chosen to disregard the "live" route to fame and fortune in the band's earlier days, Davidson is now looking forward to getting back on stage after a year's absence. He believes that not only will his fans from the British Fox days flock to see his new unit, but that Electric Rattlebone will bring a new legion of supporters to his side.

"Yeah, I'm looking ahead to getting or stage with this band," he said. "This is the kind of music that's made for being played live. It's rock and roll, and to me rock and roll sounds best when it's played with a lot of energy in front of people who are giving you just as much energy back. That's what is gonna happen with us — just you wait and see."



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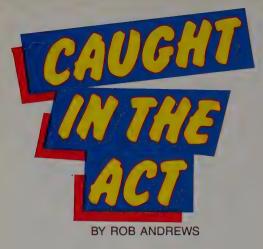
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SLAUGHTER

he downstairs reception room gave new meaning to the term "fire hazard." The humanity was packed shoulder-toshoulder, miniskirt to miniskirt, lizard-boot to lizard-boot, waiting impatiently for the members of Slaughter to make their grand entrance. It was still an hour before showtime, and the folks were getting just a bit edgy, won-

dering when their heroes would grace them with their presence. Just then a side door popped open and in strode Dana Strum, Blas Elias, Mark Slaughter and Tim Kelly, each sporting an ear-to-ear grin. In typical New York fashion, rather than immediately engulfing the four, the crowd seemed to part, leaving the band members standing on their own. But after about 30 seconds of respectful "disdain" the deluge began with hordes of scantily-clad young women descending on the band like locusts on a corn field. Soon Elias was being propped up by four young cuties while a fifth snapped photo after photo of the long-haired drummer. In another corner Strum was holding court, providing non-stop banter about the ins and outs of life with Slaughter to anyone who cared to listen.

The hyperkinetic Kelly, on the other hand, didn't even stop to talk. He was so wound up that he virtually ran right through the crowd, and then back again before choosing an all-too-willing conversation partner. The only one who didn't seem preoccupied with meeting and greeting everyone in the room was Slaughter, who admitted he'd rather save the wear and tear on his vocal chords until later that night, when he'd have the chance to exercise them fully on stage. It was a scene be-

fitting a Fellini movie as food, flesh and fast talk combined to form an almost surrealistic impression of the classic rock and roll lifestyle.

"We're having such a great time... a great time... a great time... a great time." Kelly said as he grabbed the hands (as well as other things) of every pretty girl in sight. His sentiments were echoed by Strum, who calmly, cooly and collectedly filled in everyone with the latest happenings in the Slaughter camp. "We're doing this club tour, then we're going out with David Lee Roth and after that maybe we'll start thinking about the next album," he said. "But if this album keeps going, maybe we'll just stay on the road for the rest of the year. There are still plenty of places we haven't played."

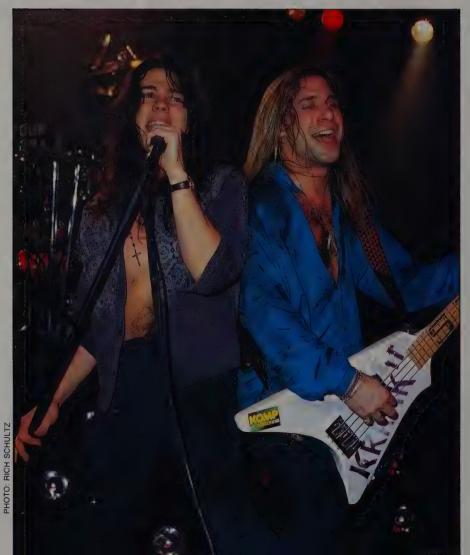
After twenty minutes of frenzied gladhanding and conversing, the band was sternly told by their road manager to leave and return to their much more subdued dressing area. Try as they might, a horde of attractive lovlies tried to squeeze past security to join the band in their more private quarters, but despite the minutes of "personal contact" they had just enjoyed, their efforts were in vain. "Come back after the show," one particularly attractive girl was told. "I'm sure the guys will be more than happy to see you then."

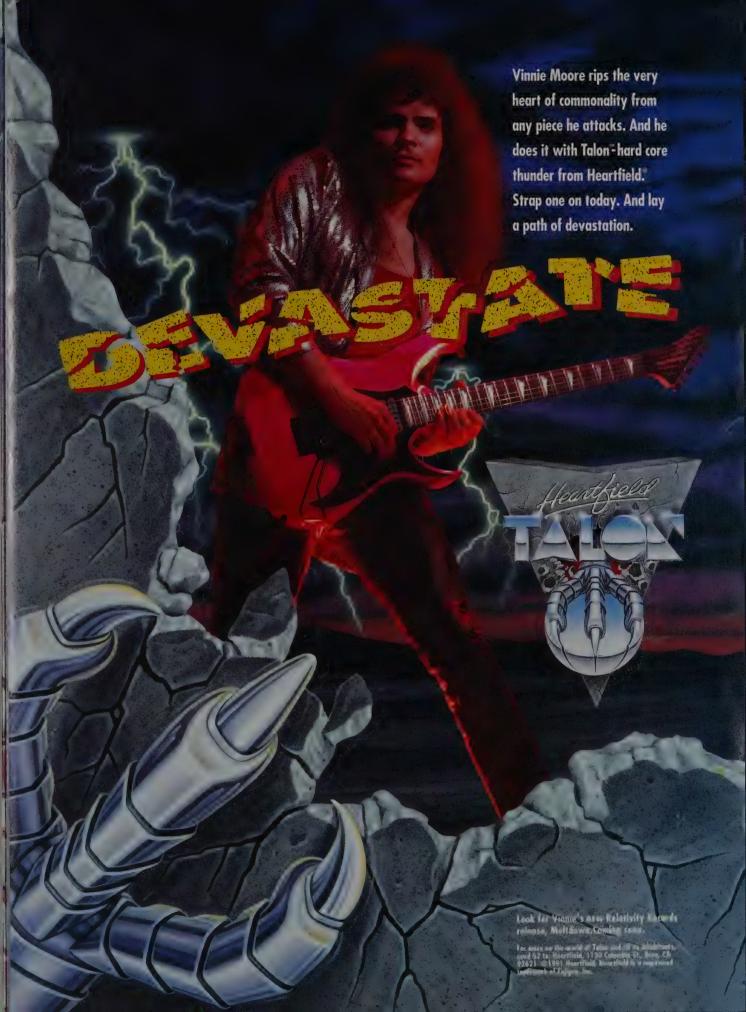
Slowly the downstairs mob filtered back to their seats, getting ready for the Slaughter show. Within minutes the band had transformed themselves from the rag-tag lot that had been so engrossed in conversation to a lean, mean rockin' machine. Hitting the stage as Elias produced salvo after salvo of thunderous drum riffs, the band tore into their opening number, Up All Night, with a frenzy. From there the show blasted through all the band's MTV faves; Fly To The Angels, Burnin' Bridges and Eye To Eye. For ninety minutes the band rocked, rolled, strutted and strolled, much to the delight of the sold-out crowd that was on their feet from the opening note.

Later, as the band sat sweat-drenched in their dressing room, they greeted many of the young girls who had earlier been invited back after the show and had indeed found safe passage to the group's inner sanctum. As they sat downing cool drinks and trying to relax, flash bulbs continued to pop and such pertinent questions as "where are you going after the show," were asked seemingly over and over again. Rather than getting annoyed at the constant attention (which has now taken place at more than 200 Slaughter performances around the world) the band members continued to offer sincere smiles and reassuring answers. No question about it, the boys knew exactly where the power of their success lay.

"We owe everything to the fans," Strum said. "That's something we'll never forget. It's really a shame that some bands don't seem to realize that. But we've learned from the best. We'll never get too big to stop and talk to them. They're what rock and roll is all about to us."

Mark Slaughter (I) and Dana Strum: "We owe everything to the fans."





HIGH STYLIN

BY JODI SUMMERS

YOUR FAVORITE METAL STARS SPEAK OUT!

Success comes in measured steps. Your first album, your first arena date, and the question of the month: Where were you the first time you heard yourself on the radio?

It was a local talent show in high school. My high school had a radio station that broadcast over the school P.A., it only went as far as the walls of the school. But when I heard that, I was addicted. I said "Oh wow, man! What a trip, I've got to do this!"

Dana Strum Slaughter

When **No Rest for the Wicked** first came out, I went into 7-11 to buy a Coke. As I'm pulling in this guy in a pickup truck is blasting the album on his stereo. The dude's headbanging and everything. I went in, bought the Coke, and when I came out *Devil's Daughter* was on the radio.

Zakk Wylde Ozzy Osbourne

It was after a show in Kansas, at like o'clock in the morning in a diner. We're sitting there and we look like hell. We'd ordered our oat bran pancakes. There's nobody in there except me, my old lady and the cook, and I'm hearing Kid Ego on the radio. I'm looking at Nuno and I'm going. "Dude tell me I'm dreaming or is Kid Ego on the radio? It can't be, not here!" I had find all somebody, so I told the old lady who I must have exared half to death. She drank her orange juice and split.

Gary Cherone Extreme

I was on Cahuenga Blvd. in L.A. They played us on KNAC. I had a girl with me and I was coming down the road and I turned it on. She thought I had a tape in, and I said, "I don't have a tape player in this car." I just pulled over and listened to it. I was so excited I couldn't drive.

Rikki Rockett Poison

We were in Houston, and we knew we were going to be on Z-Rock and we were listening for it. It was in January, 1990. We were on KNAC in L.A. also, it was on our tour bus the first time we heard it. It sounded neat. I have a tape of it, and I always thought our demo sounded really good and it was good quality, and to hear it next to something like a Guns N' Roses song it stood up there, and

that made me really happy.

Stevie Rachelle Tuff

I was laying in bed with one of my girlfriends when we got played on the new music hour on KLOS. I remember laying there listening to it.

Erik Turner Warrant I was laying in bed in North Hollywood, and hwas listening to Joe Bensen on KLOS. They used to play singles on Sunday night at midnight, and they played *Toast of the Town* and *Stick to Your Guns*. I freaked out! I went "Wow, the whole world can hear me! The whole world!" I called up the other band members and went, "Did you hear it did you hear it?" I still get that same thing when I hear us on the radio. When we come on it's so exciting to me, I still get off on it, I'm like a kid.

Nikki Sixx Motley Crue

In Finland, on the road, in the tour bus, they played some songs from our album. The first time we heard ourselves on English

Mark Slaughter: "I was too excited to remember."

Lwas on my way back from Lake Havasu, Arizona, where I'd spent labor day. That's a partying place, Lake Havasu. We were out in the middle of the desert and for some reason, perhaps because it was bouncing off the moon or whatever, but we got KNAC out there and they were playing us.

Jani Lane Warrant

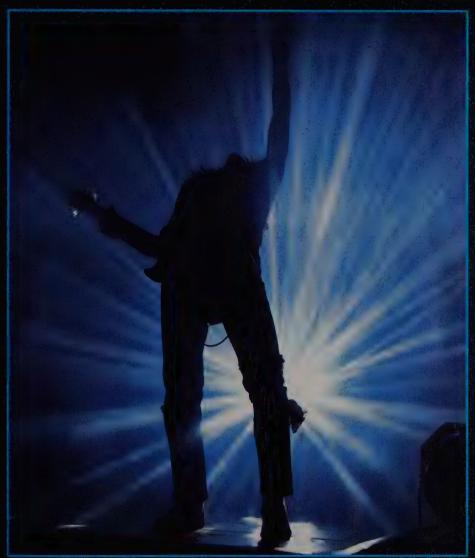
I was in Austin, I think I knew that it was going to be played, so I was waiting for it. It was cool. It was going through my head how many people were listening. It was just great, I was in awe the whole time. Sometimes I can't really believe that what's going on is going on. It's culture shock.

Danny Aaron Dangerous Toys Radio they played *Malibu Beach*. We were on our way to a gig. It sounded cool.

Mike Monroe

I was with a girl, in New Jersey, her name was Jan Walsh. We were screwing and our song came on. It was Cold Gin, and it was on WNEW. I was humming along for a while because I didn't realize it was one of our songs. I remember thinking it was the new Who record or something and I didn't quite get it until two or three sentences in. "OH MY GOD!" I jumped up like crazy and she was like, "No not now!" And I was like, "But you don't understand!"

Gene Simmons Kiss Only Mother Nature Rocks Harder.



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You just can't keep a good band down! After getting released from the ZZ Tour for supposedly speaking less than kindly about the corporate sponsor who was footing the bill for the Topsters, the Black Crowes had a little more time to do what they love doing — playing the blues. In fact, the Georgia boys played a special gig in Detroit recently with the proceeds being turned over to the Delta Blues Museum. "We're big supporters of the blues," guitarist Rich Robinson said: "Playing a show like this was a good way of bringing some attention to it."

Poison have always been a band who get their share of fan mail. But recently that mail seems to have doubled in volume — and the guys think they know why! It seems that a few months back, during the Gulf War, they sent 20,000 copies of their latest LP, Flesh & Blood to the troops overseas. Now that those brave men and women have returned from the front, they've picked up pen and paper to drop a note of thanks to Bret, Bobby, Rikki and C.C. "They really liked the album," Michaels said. "Evidently Come Hell Or High Water became something of a theme song over there."

Tesla have finished work on their next studio album, Psychotic Supper. According to bassist Brian Wheat, the disc will return the band to the hard edged style that characterized their debut LP, Mechanical Resonance. "We were happy with the last album (The Great Radio Controversy) but the first one had a little more energy," Wheat said. "This one is gonna get back to that kind of style. But I think we've really improved as songwriters since the first record, and that'll be pretty obvious too."

In the process of beginning work on their next st

Metallica: They've hit a few snags. Metallica have had a few delays in completing their latest LP. Originally scheduled for a May release, the blasting collection probably won't see the light of day much before August. But fear not, Metalliheads, Lars Ulrich assures us that there's no reason for concern. "You knew there was going to be some sort of delay, didn't you?" the drummer laughed. The bottom line seems to be that the album, which by the way, remains untitled, will be out shortly, and it'll kick some serious ass when it gets here! Poison's Bret Michaels: Helping out the troops.

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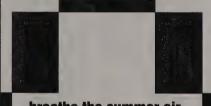
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The "new" Black Sabbath — featuring a lineup consisting of guitarist Tony Iommi, vocalist Ronnie James Dio, bassist Geezer Butler and drummer Cozy Powell plans on releasing their new album in the fall. According to sources close to the group, there were a few legal hassles that needed to be cleared before the band could reform (after all, there were a lot of labels, managers and contracts to get straightened out) but now it seems that the path has been cleared for the Princes Of Darkness to once again reign.

According to guitarist Richie Sambora, the success of his recent solo album should have no bearing on the recording plans for Bon Jovi's next album. "Hey, that's Jon's band, and I'm looking forward to working on the album when it's time," Sambora said. "I've heard all the talk, and some of it's been true. But I have every intention of recording with Bon Jovi as soon as we have studio time booked. It should be a great album."

Aerosmith have begun work on their next LP. According to guitarist Joe Perry, the band isn't planning on breaking any new terrain this time around — only delivering the kind of classic rock and roll that has helped the band sell nearly ten million copies of their last two LPs, **Permanent Vacation** and **Pump**. With any luck, the disc will be finished by summer's end, and in record stores by the fall.

The Scorpions have been pleasantly surprised by the strong reception their most recent American tour has received. While such bands as Judas Priest and Iron Maiden had generally disappointing road stints recently, the Teutonic Terrors have played it smart—taking out a strong opening act, Trixter, to help lure in younger fans as well as their long-time supporters. "We are very confident in ourselves as a live band," guitarist Rudolf Schenker said. "I think the fans know that when they see us they always get their money's worth."

Believe it or not, Aerosmith's Steven Tyler is still receiving a bit of heat for spitting out his gum during last spring's Grammy Awards telecast. It seems that just as the band launched into their memorable version of the Beatles' Come Together as part of the show's tribute to John Lennon, Mr. Tyler shot his gum wad out of his mouth — right on camera in front of a billion viewers. While the rockers present cheered on Tyler's gum antics, folks at the network were less than thrilled — an attitude that some of those stuffed shirts supposedly still have today. Will that attitude have any negative impact on the Boston Bad Boys? Hey, let's get serious!



career options, including a number of pro-

Ozzy Osbourne admits that he's been a bit

overwhelmed by the public outcry to his re-

cent statement that his upcoming album and

tour will represent his farewell to rock and

roll. "I am surprised," he said. "I thought I'd

be getting a lot of letters from all those peo-

ple who wanted to see me go away all these

years. They've been quiet, but the fans have

really been great. Some have been mad that

I'm planning on making this my last album,

but most have been very supportive. That's

duction opportunities.

departure of guitarist Robbin Crosby (second from right).

Great White's Jack Russell has had to take it easy recently to make sure that his voice holds up. It's no secret that Russell had to undergo some delicate surgery at the end of the band's last road jaunt in order to relieve pressures that were causing him some vocal problems. Now, while the talented frontman feels his voice is stronger than ever. He gives it an occasional rest, lest he should strain his voice — thus jeapodize the quality of shows on Great White's current tour. Jack has even had to blow off a number of interviews in order to keep his voice in tip-top shape.

Jack Russell: Making sure his vocal chords are in perfect condition.





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L.A. IEST COAST BAD BOYS SHAKE THE ROCK WORLD WITH HOLLYWOOD VAMPIRES BY ANDY SECHER

t's 6:30 on a beautiful spring evening in Los Angeles. The sun is just beginning to set, and deep in their darkened recording studio the Hollywood Vampires, better known as L.A. Guns, are beginning to stir. Contrary to what one might think, vocalist Phil Lewis, guitarists Tracii Guns and Mick Cripps, drummer Steve Riley and bassist Kelly Nickels aren't about to sink their teeth into the necks of some delectible local virgins (virgins...in L.A.?...hah!), nor are they about to crawl from their crypts. In fact these self-styled creatures of the night are engaged in far more mundane pursuits.

Lewis is stretched out in the studio hospitality room, watching the movie The Bear on HBO. It's impossible not to notice that the supposedly world-weary vocalist has grown quickly attached to the cute cub that is the movie's title character. As the fur ball scurries over the rugged landscape only a hair's breath in front of an attacking mountain lion. Lewis can be seen biting a fingernail in anxiety. When that dilemma is diverted, the singer breathes a sigh of relief before turning his attention to those who have invaded his space and offers a hearty hello.

Around the corner, Tracii Guns is on the phone. The notorious groupie-grabber is engaged in a casual business conversation with his Filofax spread precariously on his lap. There's no question that Guns' concerns stretch far beyond merely making music with his band; he's too involved with every aspect ' of the group's operation from cost overruns to album release schedules. As he puts down the phone, Tracii flashes an ear to ear grin, takes a swig from the Jack Daniels bottle at his side and immediately starts rapping about the band's new LP, Hollywood Vampires.

"We're all really excited about this one," he says. "We've really learned a lot from the first two albums, and I think we've put everything we've learned to good use this time. Man, this one is really intense."

At that moment, Guns is interrupted by Lewis, who after finishing with his movie, also is anxious to talk about the band's latest effort. "The potential of this band is becoming Phil Lewis: "This album is really intense."

scary to me. I just love the music we make, and I love this album. Believe me, it was a real challenge to try and top our last album. Cocked And Loaded. I've worn out so many copies of that album. I just get a tape and play it in my car until it just wears out - then I get another and another. But this one does top that one. Even I'm amazed by how good this one sounds."

"Musically and lyrically we thought we had done the best we could on Cocked And Loaded." Guns adds. "So what we did was bring in this guy, Michael James Jackson, to produce our record. He's worked on a lot of great movies like Ishtar and Labamba, and we told him that we had to make this record just sound better than anything else out there.

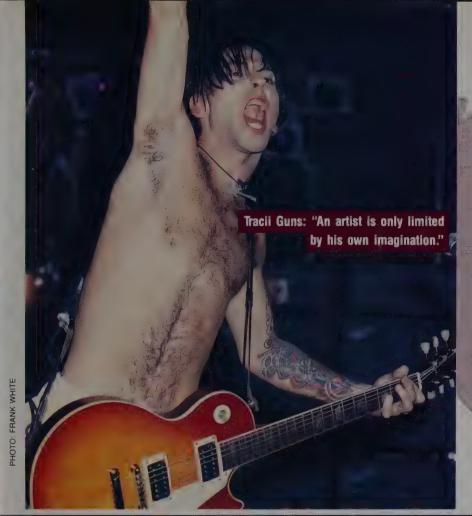
We did it in 'Q' sound to give it this epic kind of sound that we want. And it's worked! We believe that an artist is only limited by his own imagination, and we just let our imagination

On Hollywood Vampires, L.A. Guns have taken a vital step in assuring their continued ride to the top of the metal mountain. Following the gold sales success of their first two albums (L.A. Guns and Cocked And Loaded) the band knew that there would be a great deal of pressure to make Hollywood Vampires the big breakthrough album that would solidify their foothold as potential superstars. The boys knew that a third album is often a make-or-break proposition for a band, but instead of being scared by such a challenge, they welcomed it with open arms.

"We always like to feel that we make a stand for rock and roll when we make an album," Lewis says. "With this one we've created an album that any rock musician would be proud to be part of. We got some negative feelings from Cocked And Loaded because the album really caught on because of a ballad - The Ballad Of Jayne. That was a tough choice for us then. This time we've tried to steer clear of what might be termed a 'safety' song, something we know we can fall back on if needed. We've taken a lot of chances this time, which is what makes L.A. Guns an exciting band to work with. We're always ready to stand up to a challenge."

'We'll do anything that's in context with the whole album," Guns adds. "We're aware that there are some radio stations out there who need a softer song to get behind. We want to succeed on every level. We want to sell a lot of records, but we'll only do what we believe in when it comes to the music. We heard that some people looked at Jayne as a sellout last time. But as Phil said, it played a vital role in the overall impact of the album. This time we've done some really strange things. Some people might question us again. But we believe totally in everything we've done."

Among the "strange things" included on the LP is the gripping tune Over The Edge, which the band has dedicated to Def Leppard's late guitarist Steve Clark. Both Lewis and Guns know the pressures associated with being in the music industry, and while both thrive on the constant demands on their talents, time and energy, they both know of many rockers who were more concerned about the art of their chosen craft than the fame and fortune so often associated with it. But perhaps even more importantly, the band



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members believe that Hollywood Vampires takes L.A. Guns to the next evolutionary step in their musical development in every possible way; the songs are heavier, moodier and deeper. The lyrics are more biting and the playing is sharper than ever. All-in-all, both Lewis and Guns sense that they are poised on the precipice of something very historic, and they can't wait for the action to begin.

"We've changed over the years — grown up a bit," Guns says as he takes another swig from his bottle. "We're still the same punks we were five years ago, but I know if the me of five years ago met the me of today he'd be totally blown away. I think we'd dig each other, but I think he'd be amazed at how together I am and how together this band is. I couldn't be more pleased than by the way this album turned out. It's hard for me to really express the pride I feel. We've never been more together as a unit, or more ready for anything that comes our way."

"We're not just charging ahead blindly," Lewis says. "We're watching our step. We learned last time to go slow and let an album build. We'd be very tempted to just go out there and try to headline arenas on our own. but we have enough common sense to know that we really want to make sure that those buildings will be packed when we're ready to do it. There's nothing more embarrassing than playing in front of 3,000 people in a 10,000 seat hall. We'll take our time — that's the big lesson we learned. We all know that this band will take as long as necessary to get where we want to go."

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Marg Torien: "We've always done what the hell we've wanted."

t's certainly no secret that the Bulletboys have had to fight for every inch they've crawled up the rock and roll ladder. After all, vocalist Marq Torien, guitarist Mick Sweda, bassist Lonnie Vincent and drummer Jimmy D'Anda gave their group its unusual name because of all the critical and commercial bullets the band had to dodge just to get going But today, with the group's latest LP, Freak Show, proving that these L.A. rockers have given a new meaning to their name as they bullet up the charts, all seems right in the world of the Bulletboys. In fact, if one didn't know better one could almost feel as if these guys were getting the slightest bit smug over the support that's lined up behind them as they've unleashed their second dose of metal mayhem on the rock masses.

"We've been feeling really good about the way things have gone," Torien said. "But

there are always those people out there who still want to take a shot at you. But we don't follow what everyone ligures a band ought to do. Everyone else was putting ballads on their album to make sure they got a little extra attention at radio or MTV. But we just didn't want to do that. Why should we do what everyone else is doing or try to sound like everyone else? That's just not what this band is about."

"I'm really fed up with the way image has begun to control so much about music," he added, "We're not trying to be trendy, and we never will. I hope when people listen to Freak Show they dig it the same way I dug listening to bands like Foghat, Van Halen and Humble Ple when I was a kid. That's not image music, and it's not heavy metal. It's just good of hard rock where the way you play is more important than the way you stand on stage. We don't care if people compare us to

our roots — call us some kind of '70s dinosaur band. I'll take comparisons to those kinds of bands any day."

Whether or not the Bulletboys are venturing into uncharted musical territory or merely reenergizing themes and riffs as old as music itself seems to miss the point of what these guys are all about. The Boys make no pretense about trying to change the world with their tunes - they just want to play goodtime rock and roll that delivers a punch every step of the way. As Torien noted, there's no ballads for these guys - even if that decision does make them pay a commercial price. Certainly new songs like Do Me Raw. and The Groove seem tailor-made for rock radio airplay, following in the tradition of their debut disc's smash Smooth Up. But there's no denying that if the Bulletboys are going to reach the multi-platinum stratosphere enjoyed by the likes of Skid Row and Poison, they're gonna do it the hard way - which, of course, is the only way they'd want it.

"It's never been easy for us, and I don't see

why it should get any easier now," Sweda said. "I don't know why everything we do seems like it's a struggle, that it's a little harder than it should be. But we've gotten to the point where we kind of enjoy the challenge — enjoy the fight. We know when we finally succeed we've got nothing to feel ashamed about that way."

'We're not the kind of band that's easy to interpret." Torien added, "We want the fans to be able to listen to the songs and come up with their own interpretations of what we're hears it in a slightly different way. We're all bringing our own experiences and lifestyles to each song. That's one of the things I have against MTV. I know they really helped break us last time, and I'm very thankful for that. But to me music has to be listened to. When you watch a video, you're being handed an image to relate to. Music should create its own image for everyone who hears it. That's especially true for the songs on Freak Show. They hit you hard, and the way you react to them, the way you interpret the music and the lyrics on a personal level, will determine how you react to the album.

For all their up-beat attitude about Freak Show, the band is also quick to admit that creating the album was akin to drawing the proverbial blood from a stone. Going back to their "nothing comes easy" philosophy, they admit that there was some foundation to the rumors that filled the rock press a few months back indicating that the band was having trouble completing the album. But instead of being defensive about the hard work they had to put into the record's completion, the band now looks at that time of toil as a process that helped them attain the stellar results they sought.

"It does piss us off a little when we hear people say that we had to trash the first efforts we put into this record." Sweda said. "It makes it sound like we really messed things up. The truth is that we did write and record about six tunes, then we took a break to do some more writing. We weren't really satisfied with what we had done, and we're not ashamed to admit it. But during that re-write phase, we came up with so many great songs that it was incredible! We blew away everything we had done before, and we took that stuff and turned it into Freak Show."

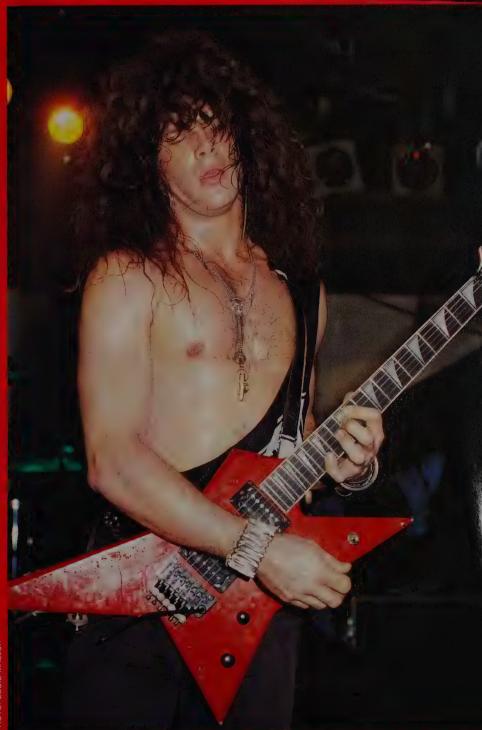
"This record has a very live feel to it," Torien added. "That's the way our producer (Ted Templeman, of Van Halen fame) likes to work. We did it that way on the first record, and we took it even more in that direction this time. On top of that, the record is a lot tighter — which isn't that surprising when you consider we spent more than a year on the road last time. It a band doesn't get a lot tighter after spending that much time together, something's really wrong."

In fact, the band is now looking for further opportunities to "tighten" their act on the road. After coming close to landing a cross-country trek with Cinderella last April, the band took their time before deciding on exactly the right tour opportunity. After all, when

you've got a hit record on your hands, and you've already put tours with the likes of Ozzy Osbourne, Winger and Bon Jovi under your belt, you can afford to take your time and figure out what the next career moves should be

"We don't work on anyone's schedule but our own," Torien said, "We tend to go our own way because we believe in what we do. That's true for the music, the way we record and the way we tour. We're a band that's believable — we're not hype. To us success is being pleased with what you're doing with your life and just digging the music you make. I don't want to try and fulfill some music industry ideal of what success is. Yeah, I'd like to see this record go platinum, because I know that every kid who buys it is gonna dig it. But that's not the only way to measure success. Hey, you've just got to make yourself happy."

Mick Sweda: "I don't know why everything we do seems like it's a struggle."



THE LAW FEELIN' THE BLUES

ROCK VETERANS PAUL RODGERS AND KENNEY JONES BRING THEIR EXPERIENCE TO NEW PROJECT.

BY WINSTON CUMMINGS

y nature rock and roll is a young man's game. In fact, if one were to judge solely by the faces appearing on the pages of Hit Parader or flittering across the MTV screen, one might surmise that you became "too old to rock and roll" not long after puberty. But, in fact, the rock biz isn't controlled exclusively by the young. There are the young-at-heart who probably have forgotten more about what true rock is about than some of the form's young upstarts ever knew! Take for example vocalist Paul Rodgers and drummer Kenney Jones. Together the pair have put 50 years into professional rock and roll careers. Rodgers began singing for the legendary band Free in 1967, after which he journeyed on to fame and fortune with Bad Company, and most recently the Firm (where he shared top billing with former Led Zeppelin guitarist Jimmy Page). Kenney Jones kicked off his career in 1965 when he helped found the Small Faces, who later, with the addition of vocalist Rod Stewart, evolved into the Faces. After that Jones moved on to the Who, where he replaced the legendary Keith Moon.

"What's this all have to do with anything?" you may be asking yourself. Well, the answer is that Rodgers and Jones have now combined their experience, knowledge and considerable talent in a new hand called The

Law. The music they play pays definite homage to the raw, gritty blues/rock favored by the likes of Free and the Faces, but it's also as contemporary as anything you're likely to hear on the current rock and roll airwaves. Who says you can't teach old dogs a few new fricks?

"I've known Kenney for a long time," Rodgers said. "Free toured with the Faces, and we used to jam together at the end of gigs. Then our paths crossed again at the ARMS Benefit shows in 1983. We have a lot in common musically, and we have a lot in common in terms of the number of bands we've been in and the experiences we've had. We tend to think along the same lines. When we got this band together we didn't have any inhibitions about what we should or shouldn't sound like. The music is very simple and direct, but it's also multi-faceted and very passionate. It's the best feeling I've had about anything I've been involved in for a long time."

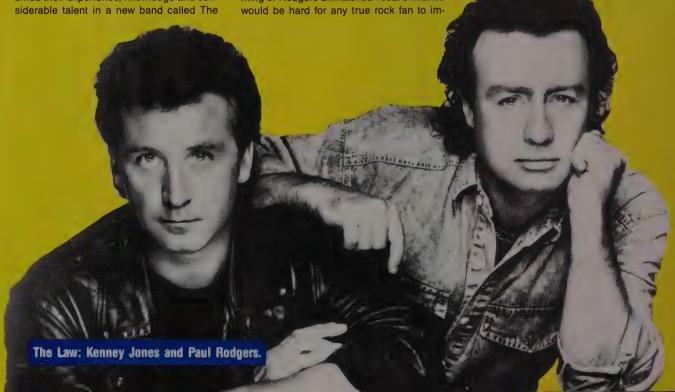
Feeling good about the music they make is vitally important to both Rodgers and Jones at this stage of their career. After going through some less-than-memorable experiences over the years, the pair agree that if they can't enjoy their music making to the fullest, they'd rather not do it. But imagining a rock world without Jones' distinctive drumming or Rodgers unmatched vocal brilliance would be hard for any true rock fan to im-

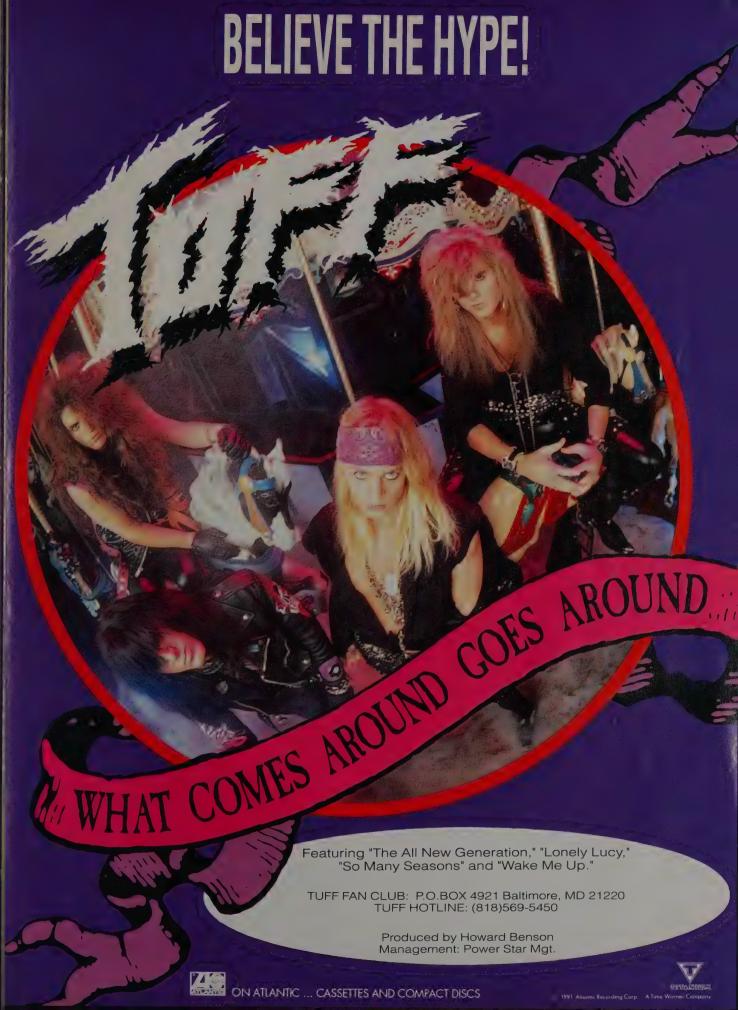
agine. After all, these are two guys who helped lay down the cornerstone upon which the rock empire was constructed.

"We started out with just the two of us playing in my home studio in England," Rodgers said. "There was a great chemistry right from the start. We didn't have to rehearse that feeling — it was there. It was magic. We always felt we were moving in the right direction. We pooled all our experience, while trying to avoid the various pitfalls we had encountered in the past."

Of course, a drummer and singer alone would have a difficult time recording an album, but instead of putting together a band to record their self-titled debut disc, Rodgers and Jones called upon their rock and roll friends to lend a helping hand. Among those who make appearances on the record are Pink Floyd's guitarist David Gilmour and singer/songwriter Bryan Adams. With the help provided by their powerhouse musical allies, Rodgers and Jones constructed a series of hard-hitting songs like Laving Down The Law and For A Little Ride which give ample evidence of the band's finely crafted rock sensibilities. The Law may not have the tattooed, mousse abuse outrageousness that seems to be so popular in rock these days, but one listen to their music lets you know that they've got something much more important - the real rock and roll goods.

"There's a lot of music going around at the moment that doesn't have much feeling," Rodgers said. "It's very perfect sounding, but it doesn't have any chemistry happening between the players. We didn't care who wrote the songs for the album, and we used quite a few outside sources. We just wanted songs we could sink our teeth into and make a good, honest rock and roll album."







PRE-DECADENCE: BORN TO BE WILD

"These boys were trouble from the start, especially Frank Faranno," writes a Seattle teacher. "When most kids want to be rock stars, they save money to buy instruments. Frank boasted he went to a music store and asked for a job application. As the owner got it, Frank snuck a Les Paul Gibson into an empty guitar case and left. I can't believe a prominent, young person would encourage thievery." Frank never plays that Gibson. He exchanges it for a bass at another store to join a band. At 17 he leaves rainy Seattle for LA to become a rock star. Inspired by Jailhouse Rock ("Bugsy turned to Shifty and he said, 'Nix Nix, I wanna stick around awhile and get my kicks'"), he becomes Nikki Sixx and joins a street gang, The Gladiators. He's busted several times - once for "accidentally hitting one of LA's Finest with a chain. Nikki joins London, a band that goes nowhere

1981: FLYING SAUCERS ROCK AND ROLL

Nikki and Suite 19 drummer Tommy Lee start a group, first called Christmas. An ad, "Loud Rude Aggressive Guitarist Available" puts them in touch with Mick Mars (a.k.a. Bob Deal), who had a 1970's band Motlee Croo. They see Rock Candy, featuring singer Vince Neil Wharton; Tommy remembers him from high school and convinces him to join. On January 17, 1981 Motley Crue is born. Their mission — to take LA and the rest of the world captive as their rock and roll prisoners. "No-

body in this town wanted anything to do with these guys," says an LA writer. "I saw them six times that year. They looked like they were from another planet. They were the only guys. who were spiked heels. They had black-blue hair, except Vince who had pure white hair. Their shows were like Satanic rituals. They wore warpaint on their faces and the set had old brass lamps that flamed on top." Nikki, says, "We are militant. When we perform it's like going into battle. But our messages are mostly positive. Instead of killing we take prisoners." The Crue record a single, Stick To Your Guns/Toast Of The Town, toss copies. into the crowd, who toss them back at the band.

1982: STRUTTER

Photographers love sessions with The Crue because the band has cool, visual ideas. Barry Levine snaps Vince's leatherclad crotch and that becomes the cover of Too Fast For Love, Recorded in a week, the LP sells 30,000 copies, which is awesome for an independent release. Elektra Records buys, remixes and rereleases the disc. The press complains about the group's sexist and violent songs. Nikki refutes, "Life isn't peaches and cream. It's a rough world and you gotta survive. I'm not a light-hearted lyricist. Love, hate, relationships, violence and street stuff are very intense and real for me. They open for Kiss at the Pacific Amphitheatre, wearing makeup and hairspray for the first time. Old Crue fans shout, "Sell out!" but the band wins over Kiss fans.

1983: BAD BOY BOOGIE

Motley Crue offends everyone without trying. Their album, **Shout At The Devil** with a pentagram cover, prompts devil worship accusations. Nikki says it's dedicated to those who defy their demons, "We're about as anti-Satan as you can get. We're trying to say the devil is the authority that tells you what you can do and say. It can be your parents, bosses or teachers. We're saying, "SHOUT AT HIM! DON'T LET HIM GET YOU DOWN!" That's our philosophy." Their shows amaze jaded music industry-ites. Motley Crue sell out the Santa Monica Civic Center and use it as a showcase for 20 potential managers. 19 are scared away by circulating rumors, "These guys will be lucky if they LIVE two years!" Only partners Doc McGhee and Doug Thaler go backstage to make an offer, which the band accepts. The Crue gets the Ozzy tour, during which they don't take any showers. Nikki, "But we did shave and we gargled...with Jack Daniels." Ozzy refuses to go into their dresssing room.

1984: BAD REPUTATION

Trashing hotel rooms, sex, Mick's busted for indecent exposure, living life to the hilt...literally. On December 8, Vince and Hanoi Rocks' drummer Nicholas "Razzle" Dingley are drunk as they ride in Vince's car around Redondo Beach. Vince smashes into another car, injuring three people — one girl suffers brain damage. Razzle's killed instantly. Vince Neil Wharton is arraigned December 9 for drunken driving and vehicular manslaughter.

1985: THE MESSAGE

The Motliest Crue ever, they work on album number three, Theatre Of Pain. Nikki writes a verse, "We'll be there for you" in Home Sweet Home for Vince. The album notes read, "To all the Crue fans. If and/or when you drink, don't take the wheel. Live and learn so we can all rock our asses off together for a long time to come. The Crue - we love you." One day Nikki isn't thinking of the message as he gets into his Porsche and drives 70 mph, crashing into a wall. He emerges from the wreck with broken and fractured limbs. He laughs insanely...Is he thinking about the message? He tries rehab; it doesn't work. Theatre Of Pain sells 2 million and the tour's a success.

1986: I FOUGHT THE LAW Tommy falls in love with actress Heather Locklear. One phone conversation has Tommy scanning TV. He notices The Fall Guy and says, "There you are!" Heather turns the channel and laughs, "That's Heather THO-MAS!" They marry. Vince pleads guilty to DWI and vehicular manslaughter. He's given five years probation, plus has to pay 2,6 million dollars restitution, perform 200 hours community service and spend 30 days in jail. He makes public service announcements for Rockers Against Drugs. **NIKKI SIXX**

1989: SHOUT AT THE DEVIL

Motley Crue records Tommy Bolin's Teazer for the Make A Difference LP Highway To Hell/Stairway To Heaven, to fight drug abuse. With Bon Jovi, Ozzy, Scorpions, Bonham, Cinderella and Gorky Park they go to Russia for the Moscow Peace Festival. Egos ram hard. Motley's show is moved from third to fourth billing. Bon Jovi gets the biggest set and the most pyro. Motley's mad. Nikki, "We were sold down the river." Vince, "Nobody cared about us except the fans." Doug Thaler becomes their only manager. As the band tours to support Dr. Feelgood, Nikki's bass reads Kill Bon Jovi." Dr. Feelgood's a street punk, Rattail Jimmy who sells drugs to make it big. Ultimately he's busted and goes down in flames. It's the first Crue disc to top the charts, selling four million and counting. For the first time Vince plays acoustic quitar in concert. Offstage he fights back, surprising Izzy in a dark alley. Vinces bashes the skinny guitarist, "If you ever touch my wife, I'll kill

1990: JUMP!

The Motley Men are healthy. Backstage is calm. Opening bands — Tesla, Warrant, Faster Pussycat respect Motley's abstinence and keep booze in their own dressing rooms. After sweaty shows, the roadcrew puts terry-cloth robes on Tommy, Vince and Nikki, so they don't get sick. Forgoing the robe, Mick just thuds offstage. April 7: After a drum solo in New Haven, Tommy falls nearly 20 feet, He's taken to a hospital and treated for a concussion. That week he's back hitting drums and performing aerial stunts onstage. Nikki marries former Playboy Playmate Brandi Brandt. Mick marries backup singer Emi

1987: TEAZER

Girls, Girls celebrates its release at The Body Shop, a strip joint on the Sunset Strip. Entering Billboard's charts at 6, it's the highest debuting metal record since Led Zeppelin's The Song Remains The Same. The album's a creative victory for Vince who writes his first song Wild Side. Sadly the band disintegrates from a true musical unit. The Crue hangs out with each other only to alter their minds. Guns N'Roses and Whitesnake open; their energy kicks sand in the Crue's face. Citing exhaustion they cancel their European tour. Notes a close source, "If they went, somebody in the band would have died." Most ironic is Nikki and drugs. He says about Girls anti-drug song, Dancing On Glass, "I'm not going to put myself above anybody or preach to anybody. I don't do drugs, but I drink like a fish." One night at home he overdoses. He's dead for two minutes. Paramedics arrive and revive him. Nikki's either a space creature or lucky.

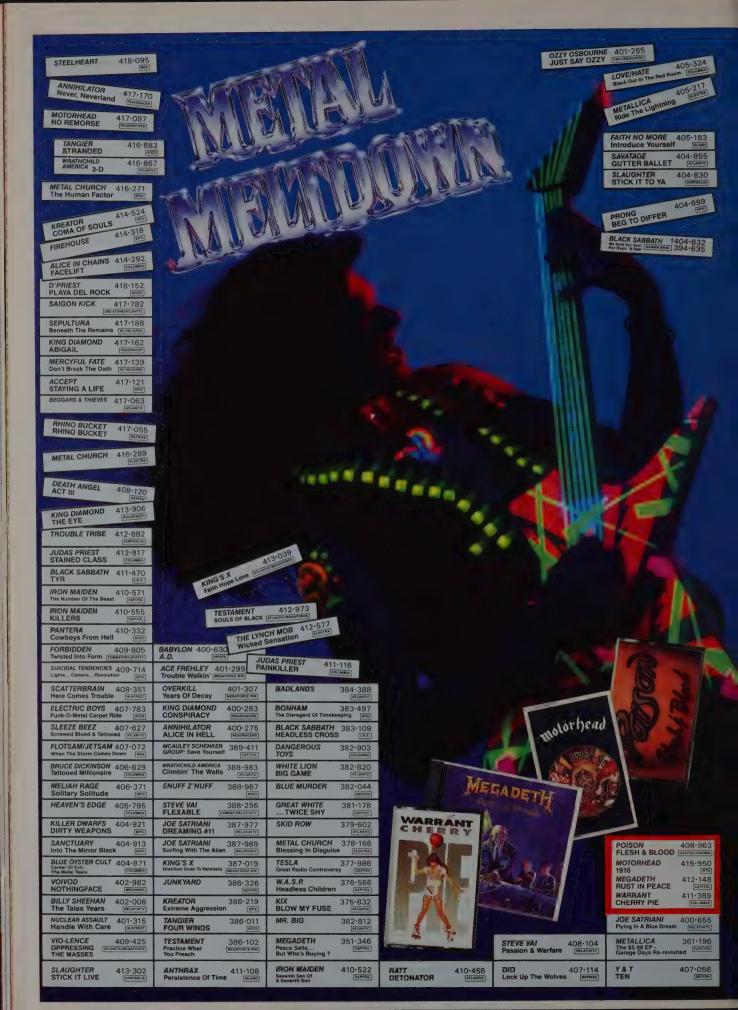
1988: HIGHWAY TO HELL/STAIR-WAY TO HEAVEN

Nikki realizes he didn't die like Jim Morrison, Tommy Bolin and other musical druggies. "I think that makes me more of an outlaw; I beat the odds." The band spends 1988 realizing music's more important than anything - even drugs. "We used to say that rock and roll was staying up, getting drunk and being assholes. People think you're mellow if you don't get loaded. That's wrong. I have real energy now. I don't have to snort a gram, mainline or drink to be tough. Now that I'm in control of myself, I'm more of a hellraiser." More aware, they walk with confidence. Vince's wife-to-be, Sharise, is accosted by Guns N'Roses Izzy Stradlin. He pulls off her shirt. She pushes him and he tries to yank off her pants. She slaps him, so he kicks her in the stomach. Says Vince, "That's real manly. I was out of town when it happened, but I'll get even first chance I get."

1991: HOME SWEET HOME

Brandi and Nikki have their number one son, Gunner Sixx, born January 25 — 10 years and eight days after Motley Crue was born. Vince and Sharise have a baby girl, Skylar Lynnae, born March 26. Decade Of Decadence, Motley Crue's Greatest Hits album is released. Fans buy the record, giving the band more money to be rock and roll outcasts on their own terms.

.....To be continued over the next ten



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TOWERS OF POWER

The Crunch Bunch Overcome Delays To Complete Latest Master Blast.

n a strange twist, with the release of 1986's ...And Justice For All, Metallica, one of metal's least commercial bands turned into one of metal's most popular acts. In an era when image often counts more towards sales than musical ability, Metallica beat the odds by proving four scruffy, uncommercial Bay Area punks could not only sell four million records, but sell out arena's as well.

Unfortunately, with such popularity comes unrealistic expectations for a follow-up. Can Metallica's Lars Ulrich, James Hetfield, Kirk Hammet, and Jason Newstead maintain such lofty status? Often, fearing for their careers, bands at this point will bow to the pressure and stick to tried and true formulas. Not Metallica.

Metallica have now ditched two important elements of the formula that brought them their success. On this new record the band forgoes both the long, complex songs and Fleming Rasmussen's basic production we've come to know through such albums as ... And Justice For All and Master Of Puppets. Metallica circa 1991 boasts shorter, simpler songs and a beefed up production courtesy of Bob (Motley Crue/David Lee Roth) Rock. Possible cause for concern to the long time Metallica fanatic?

Lars Ulrich kicks back on a soft black leather couch in a lounge somewhere deep within the bowels of One On One Studios in North Hollywood. Dressed casually in old sweat pants, a sweatshirt and no shoes, Lars takes a long swig of mineral water and explains why he doesn't think so.

"I think it's the funniest thing if you sit there and put all the cards on the table," he says with a smile. "First Bob Rock; Motley Crue, Bon Jovi. Then Metallica; shorter, simpler songs. I think a lot of people may go 'WHAT?' But it's so funny looking at the faces of the few people who've heard the new material so far because as soon as they hear it a big smile of relief comes over their face and it's like 'of course it's still Metallica'!!!"

"The real reason Bob Rock is here is because we're fed up with our albums not sounding as live and heavy and not having the same kind of attitude as we have when we play live. We really want to have a live sounding record. That's why Bob Rock's here, He's not here to make us sound like Bon Jovi!"

As for the shorter songs, Lars insists it was simply a natural progression for the band. "If we didn't write shorter songs then there'd be like 2 songs on the album," says Lars. "One on each side. I mean, it'd be so progressive we'd disappear up our own asses.

"I could write a 10 minute song with 50 guitar riffs — it's like let's take this riff, that riff,

this riff and put them in a song — I could do that in my sleep. But deciding which riff to leave out of the songs to keep it short, that became a challenge. There comes a point, and this may sound corny, but where from a creative point of view it has to be challenging to be fun."

As for the charges of "sellout" that will inevitably come from the small contingent of fans opposed to change of any sort?

"This whole sellout thing," sighs Lars, "I don't understand it because I don't know where the boundaries are. Ok, we made a ballad. We made a video. You can strip it down to where, like, being in a band is selling out, isn't it? When you put out a record, a lot of people buy it. What are you gonna do? Put a sticker on the record saying 'Don't buy this record because I don't want thrash fan #17 in Atlanta, Georgia to think I've sold out?'

"The best thing you can do is to not think about it. Musically we can't be limited. We have all these sides to us that have yet to come out. If we have to worry about selling out, those sides are not going to come out."

Perhaps any fans afraid of having Metallica wimp out should take a peek at the dart board the band have set up in the lounge area at their recording studio; the middle is occupied by a large picture of Kip Winger. The Kipster is surrounded by pictures of Nelson, Warrant, and the Bullet Boys among others. I think that perfectly explains Metallica's stance on wimp rock, don't you?

While Lars seems to feel very comfortable about the direction the band's music is taking, something he has only recently come to grips with is the extremely long time it's taken the band to complete their new record — about 8 months from start to finish. Why has it taken so long?

"It depends on whose standards you go by," explains Lars. "By Guns n' Roses or Def Leppard standards it's going pretty quick. The thing is we've completely changed our way of working in the studio. Our main problem before was that when we'd go into the studio, we'd really tense up. So Bob suggested that we just go in and play each song so many times that we forget we're in the studio. So 25 takes later you play the song and just move your head from being in a recording studio in North Hollywood to being in front of 15,000 fans at Long Beach Arena. You start loosening up."

Lars also explains that what really dragged out the recording of this new album was that after playing 25 takes, he and Bob Rock would have to sift through all the tape and piece together the best parts — something that could take up to a week per song. The end result,

BY R. JAMES FILIAULT

though more time consuming and suited than past albums is according to Lars "not as polished around the edges as our last record."

Are the band feeling any pressure from the label or the fans to duplicate the huge success of their single One?

"Not really," explains Lars, "The thing that pissed our label off, that maybe prevented us from having sales in the past was that the songs were all too long. Let's say the label said to us, 'y'know write a short song.' Well, we wrote 12 of them this time. None of the songs were written for any kind of accessibility. They're mostly just one big guitar riff with a verse and chorus."

Metallica were also known at one time for their refusal to film a video — something that changed and was subsequently responsible for the success of the One single. Will they do more video's now?

"I'm sure we'll do a couple of video's on this album," says Lars. "I thought the last one was a lot of fun to do. It seems that in the same way that making a record can from a creative point of view be a really cool process, so can a video.

"Instead of looking at a video as the evil of all evils or as the thing that's being forced upon you by your record company as a marketing tool, you can also sit there and go 'Walt a minute, I can also turn this around to be a pretty cool creative expression."

The band has also shifted their stance on lyrics. James Hetfield has turned from the political slant of ...And Justice For All to a more personal approach on this record. Plus, says Lars, "I don't think this record is as negative as the last one."

Among the more interesting titles to appear on the record include Enter Sandman. It seems this title was one Lars had resisted for some time.

"I've never known what 'Sandman' meant," explains the Danish-born Ulrich. "I've always looked at the title on James list of song titles and said *Enter Sandman*? Is that some kind of joke or something? So finally last summer I said to James excuse me for being ignorant and Danish but what is Sandman? So he explained it to me."

The Sandman, as it was explained to Lars, is a fairy-tale character who, legend has it, enters our bedrooms at night before we fall asleep and sprinkles sand in our eyes. That's why when we're tired it feels like there's sand in our eyes, geddit? Of course the idea of having some strange man enter our homes uninvited lends itself to some stranger images but let's leave that to James, shall we.





PHOTO: KRASNER/TREBITZ E.R.S.

TOO HOT TO HANDLE

Carolina Rockers Warm Up Their Commercial Engines With Debut Disc. By Debby "Jet" Jennings

Holed up in a tour bus parked on the back side of a club, three of the members of Firehouse sit and sort through their fan mail. Soon soundcheck will begin, but in these few moments preceding it, they amuse themselves reading comments and kudos from their ever increasing fan following. Drummer Michael Foster sits on the couch and excitedly pulls recent performance photos from an envelope sent by a fan in New York. Lead vocalist C.J. Snare is situated at the table, studying a lengthy tribute written on a paper towel. His cowboy hat is pushed forward over his brow as he concentrates on the cleverly written epic.

Outside, a couple of girls have wandered up cautiously, and guitarist Bill Leverty eyes them. He jumps to open the door and invite them in. The two are surprised at the cordial welcome and quickly sit down, thrilled at their good fortune. Instantly they are made to feel comfortable as Snare, Foster and Leverty introduce themselves and exchange general pleasantries. These girls didn't quite know what to expect when they met Firehouse and comment that these guys and their music sure are "different."

"Different." That's the comment most often heard about the music of Firehouse. Of course, you'll also hear words like 'powerful,' melodic' and 'refreshing' tossed out, too. But that's fine with Leverty. "We're different kind of guys," he explains softly. "We're not from New York or L.A., so we don't carry that vibe. We're from North Carolina and it's a part of the country that has it's own way."

Before making a decision about what that means, consider the fact that this Charlottebased band is made up of four dedicated players complete with the look, hair and sultry persona to fit right in. "I think people are surprised we're from the South," Leverty admits. "Most people didn't know there was anything but tobacco farms in North Carolina. They think it's slow." Slow is hardly the word to describe Firehouse. From the moment their debut album was released, the music of this super-charged group has made a distinct impression, especially with their hit single, Don't Treat Me Bad, whose lyrics reveal the possibility of a passionate and perhaps romantically vulnerable edge to this rock solid outfit. "It was the song that got us signed." Leverty explains. "It's catchy and something a variety of radio stations can play. But, it's a song that just came out of us. We weren't trying to write a hit. We write songs that come out of our hearts."

This penchant for writing strong songs is evident on their self-titled album. A hard hitting tune like *Rock On The Radio* is followed by the smoldering pain of *All She Wrote* and straight into the melodic form of *Don't Treat Me Bad*. That's just the first three songs, but

an ample indication of the diversity of Firehouse.

Leverty, along with Snare, Foster and bass player Perry Richardson, is proud that Firehouse's brand of heavy, yet memorable work is not contrived. No glam or thrash here, it's just the straight-ahead genuine article created and nurtured through years of hard work in the studio and on the road. "We've all been playing for awhile," states Leverty. "We didn't just get together for a year, get lucky and get a record deal. This is something we've been working at for years. We're persistant people. We go at this with a vengeance. If we had contrived it, it would be bullshit and I think the people would sniff that out."

Dark-haired and intense, Leverty believes Firehouse's sincerity comes across live. Their volatile stage show is non-stop. From the first strains of Overnight Sensation to the final moments of Flame On, this band plays to their audience, and the reaction is important to giving them back more onstage energy. Guitar in hand and hips in motion, Leverty will pointedly reel out direct eye contact with the fans downfront. He moves methodically to scope out and zero in on special ones here and there. Frequently Leverty and Snare will exchange conspirational glances while at any moment, Richardson is bound to stomp his way across the stage, swinging his head, sending his wild hair flying. As the show continues, Leverty might speak the name of a familiar face for emphasis or gently touch the end of his guitar to the arm of a young lady to make sure she understood he noticed her. Occasionally he will either toss out a souvenir pick to the crowd or place one into an outstretched hand. He explains, "Onstage I'm looking at the people, checking them out and trying to cop some energy off them, so I can give it back. I'm also thinking ahead with the music - what's next. If I'm not real careful, I can get so into the audience that I forget what I'm doing. So I concentrate on keeping a good balance.'

Sellout crowds are not unusual on their hometurf in the Carolinas or Virginia, but when Firehouse took the music on the road to the rest of the nation, they were greeted with similar reactions. Traveling up the East Coast and across the states to the West. Firehouse found packed houses and exhuberant fans at clubs, including such well-known venues as Hammerjack's in Baltimore, The Cat Club in New York City and The Whiskey in Hollywood. Firehouse also discovered surprise pockets of dedicated followers along the way. "The shows are going much better than we expected," Leverty confesses with some amazement. "We had no idea we'd be selling out clubs in Albuquerque, New Mexico, or San Antonio, Texas. People are singing the words down front. It's a great feeling."

With the success of their self-titled album. the single and their club tour, plus Don't Treat Me Bad's run on MTV, one might expect Firehouse's newfound popularity to go straight to their collective heads. "I don't think so," Leverty states. "That's one thing everybody says, that we're nice guys. They can't believe we're in a rock band because of the way we act. We love our fans." Meeting the fans has always been important to Firehouse. They maintain they're always approachable. After a show and a few minutes to cool down and dry off, Leverty will emerge from the dressing room to work his way across the room, exchanging greetings and signing autographs. He hasn't forgotten the downfront folks and thanks them for their enthusiasm. "We love to go out and sit down and talk to people. They make it all happen for us. We treat everybody as equals.'

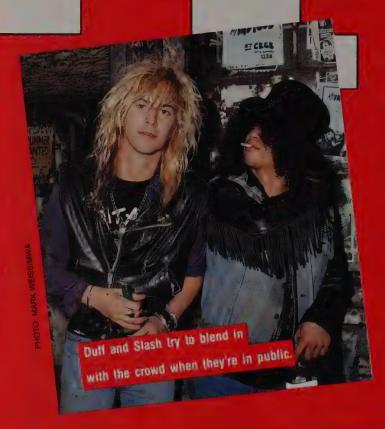
What has changed for the members of Firehouse is their personal lifestyles. They've become closer as a band — literally and figuratively. "We're living on a bus," notes Leverty about his new, somewhat cramped quarters. "All together we've got 10 people out on the road including band and crew. We've become closer like a family. We work with each other, because we know we've got to make the show go right everynight."

Leverty's average day has changed drastically, as well. The tour schedule, not counting performances, is often exhausting. "We get up in the morning, eat and shower. Next we do interviews, go to local radio stations, and eat with the local record company reps or radio people. After that, it's time to warm up for the show. We do the show, then get on the bus and we're off to the next town. It's a lot of fun. We're having a blast," he yawns. "But we're not getting much sleep."

Meanwhile back on the tour bus, Richardson has now joined the rest of Firehouse and it's time for soundcheck. The two fans are invited to watch and the group departs the bus for the inside of the club. Foster jumps up onto his drum riser. Richardson straps on his white bass — one with the fangs — while Snare locates the mic and Leverty fusses with his guitar. Soon the rehearsal will begin.

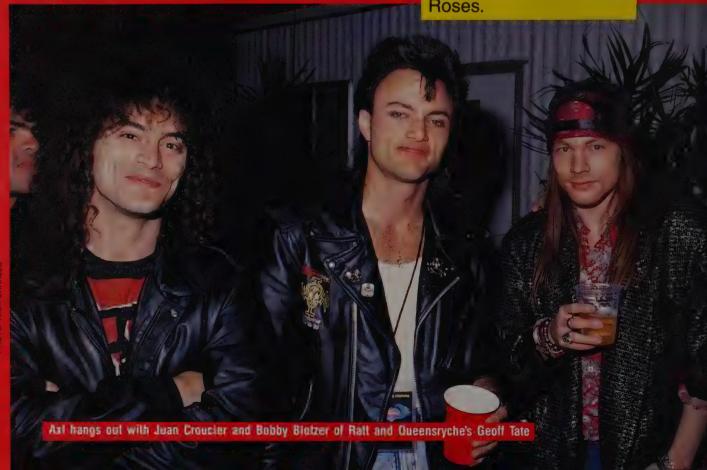
Looking to the months ahead, Firehouse has already shot video footage for the ballad, Love Of A Lifetime. After a recent trip to Japan, Leverty, Snare, Richardson and Foster are trekking back across the United States, hitting spots missed the first time. The possibility of hooking up with an "as yet, unnamed major tour" has been mentioned. But, in the meantime, Leverty and cohorts are "just looking forward to playing everywhere we can and meeting as many people as possible! We just want to thank everybody for all their support."

Hangin out with



GUNS N' ROSES

They're controversial, they're unpredictable, and they're also the biggest band in the world. Who else could we be talking about but Guns N' Roses? But despite their acclaim, Axl Rose, Duff McKagan, Slash, Izzy Stradlin and Matt Sorum haven't stopped getting out to be a part of the action, something we discovered when we did some hangin' out with Guns N' Roses.





he members of Southgang strolled into the trendy L.A. eatery about 20 minutes late traffic you know. Dressed in black T-shirts and matching black lackets, the smiling, quasi-cherubic faces of vocalist Jesse Harte, guitarist Butch Walker, bassist Jayce Fincher and drummer Mitch McLee seemed almost out of place. But their youthful, almost innocent appearance belied the fact that this Dixie-bred foursome has already put years into the rock and roll meatorinder before the recent release of their debut LP, Tainted Angel. Now, as they sat "doing lunch," it was hard for the boys to deny the fact that they had attained some of their grandest life goals.

Hit Parader: Why would a bunch of good of southern boys want to live in a place like L.A.?

Butch Walker: We grew up in Georgia, and we were part of the Atlanta music scene for a couple of years in a variety of bands. Georgia is a great place to live, we could, and we just tried to offer a little Southern hospitality to everyone we could. We wanted to make everyone we came in contact with feel that they were our friend. But that's not an act — that's really the way we feel. If someone comes to one of our shows, or now buys one of our albums, believe me, they're one of our best friends.

Mitch McLee: We've been lucky in a lot of ways. We watched all the other bands on the scene out here real carefully and we saw what they did. We noticed what the mistakes were and what the good moves were. Obviously we tried to learn from the bands that had succeeded and avoid doing what the bands that run into some tough luck had done. I think we've been lucky, but we've been kind of smart as well. We've done everything we could to maximize our chances of making it.

HP: What do you feel makes the music of Southgang special? What separates you from that pack you spoke about earlier? Jayce Fincher: Our music really touches tell us about some of your favorites on the album?

JH: Georgia Lights is one of the real inspirational songs for me. We had been out in L.A. for a year, and we were starting to get a lot of label interest. But we didn't have any money - certainly not enough to allow us to fly home - but we'd look up to the stars at night and we'd think about back home. That was kind of a tough time for us because being far away from our families and being broke really made us homesick, and that song really captured what was going through our hearts and our heads at that time. When I finally did fly home to Atlanta and saw all the lights, it was really magical.

BW: I kind of like Tainted Angel which is also the first single and video we released. That's about a poor little girl loosing her virginity. But it's not done in a sleazy, dirty sort of way. We used a lot of metaphores for some of the things that went on — but the message is real clear. If you hear the lyrics, you hear the story

SOUTHIET HER NOANGELS

Georgia Metal Men Strut Their Stuff On Tainted Angel.

and I know we all will always think of it as home, but the music scene down there just isn't happening the way it is in a place like L.A. You've got to play cover tunes down there, and that's not the kind of thing we wanted to do. I remember us reading an issue of Hit Parader a few years ago and noticing that all the bands we liked — Warrant, Poison, Ratt — were all coming out of L.A. We decided that this was the place we had to come to in order to make it.

Jesse Harte: We've been out here for a couple of years now, so we've adapted to L.A. real well. But there's definitely a different attitude and a different way of approaching life here than there is back home. I'm not saying one's better than the other, but it certainly did take us a little time to get used to the way things work out here.

HP: What was the biggest hurdle you had to clear in order to make it?

JH: The hardest thing was definitely trying to bust out of the pack. There are so many bands out here that it became a real challenge to get noticed and to get a chance to play on stage. The clubs are real tough, especially with that "pay to play" policy. So we advertised ourselves real hard by putting up fliers everywhere

on our southern roots. It's like the old line about being able to take the boys out of the south, but you can't take the south out of the boys. We may have moved out here, but we kept true to our roots and the music we believe in. To me, that's one of the main things that makes us different. Our music really comes from the heart. On top of that, I think that we have a strong '70s feel. One of our favorite bands was Boston because their sound was so big and so powerful. Our music is very accessible, yet it's got a lot of balls and a lot of power.

BW: We're a song band. We don't put a lot of thought into the way we look on stage or our image. We want people to relate to the music we make. We spend a lot of time making sure the songs we write are the best we can do. We're real proud that most of the write-ups you'll see about Southgang talk about the music and the songs rather than on the way we dressed. I think we look fine, and we perform fine too. But without the songs, the rest of those things just wouldn't be very important. To us the radio is the most important thing - maybe even more important than MTV. And you can't see the way a band looks on the radio.

HP: Speaking of the songs, why don't you

BY ANDY SECHER

of a girl who has some bad intentions; it's a story everyone can relate to. But it's so hard to pick one song on the album that I really like. I change my favorites every day.

HP: Are you looking forward to getting on the road?

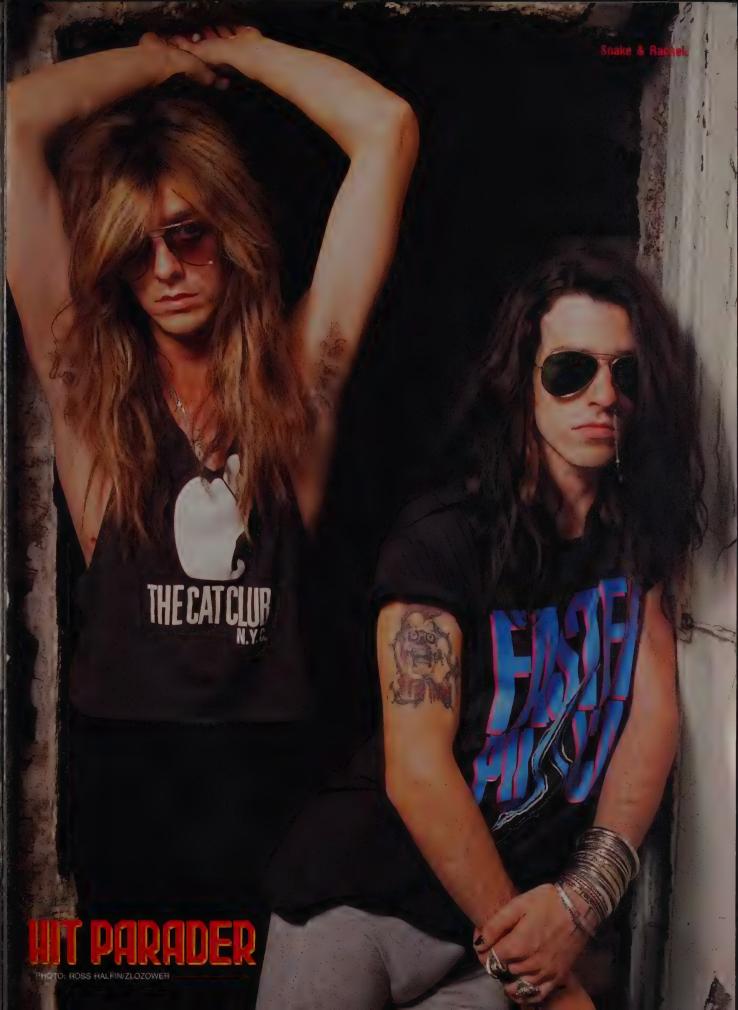
JF: We took about eight months off from playing live from the time we signed until the time we finished the album, and I don't know if we ever want to do that again! We had gotten used to playing all the time, and we loved doing that. Taking so much time off was really scary. The first time we played after the album was released was at a special party our record label threw for us in Hollywood. All the big record company people were there, and press from all over the country had flown in. We were so damn nervous! But hell yeah, we can't wait to get back on the road.

JH: We're real confident about our live show. We think the songs are great, and that we can really deliver them on stage. We've won over a lot of new friends in and around L.A., as well as back home in Georgia, now it's time for us to try and make new friends all over the world.

44 HIT PARADER







like the band at the end of the tour wasn't the same one that started. Every night we'd tape the show, and when we'd listen to it we'd say, "That's the energy we need for the next record." That energy is what I live for. I'd trade all the "rock star" houses and cars for that feeling of energy every night. When I hear this record when I'm driving 95 miles an hour down the highway it just makes a lightning bolt go straight down my spine.

HP: But aren't you scared of turning off some of the fans who loved songs like *I Remember You* last time?

SB: If the people tapped into the emotions we put on the last album, they're gonna love this one because it's all those same emotions intensified. This is not some candy-coated rock on at any point and you're guaranteed to hear a scream of death or a guitar note of doom. We wanted to make an album that we're really proud of and that's just what we've done. **HP:** Is there any particular meaning to the term "slaves to the grind"?

SB: That's what we are slaves to — the only thing. We're slaves to the music, the sound of a grinding marshall amp ripping off someone's head. I'm proud of being a slave to the grind of heavy metal. You know, so many people who are in bands don't want to call themselves "heavy metal." They'll say "Oh, we're a hard rock band." That attitude makes me sick! It takes balls to be into heavy metal music in America in 1991. You can't be a Vanilla Ice fan and then put on a Slayer shirt and be accepted

heard he went someplace and listened to songs from a lot of new releases and when he heard *Monkey Business* he said he wanted that as a song in **Terminator II**. I can see him walking around killing people with that song blaring in the background.

HP: So Arnold's a Skid Row fan. How does it feel to know that there are literally millions of other fans out there waiting for **Slave To The Grind?**

SB: I don't see it like that. We just play better and I sing better than we did on the last record. If I sang like the guy in INXS this time then I wouldn't be living up to what people expect of me. I'm not a product or a piece of meat that can be wound up when it's time to sing. Sometimes you feel like you're a commodity who's supposed to make money for lots of people then go back into your cage. Sometimes you feel that rock and roll is some kind of assembly line machine. That's what we fought against this time. This music gets my heart beating as fast as it can go. That's what great heavy metal is supposed to do.

HP: It seems like you're really getting a kick out of talking about this album.

SB: Actually, I feel kind of weird talkin' about myself. I'm a little shy when it comes to bragging about how great I am. A frontman is supposed to walk around telling everyone how great he is. But I don't want to do that. They say that everything in rock and roll has already been done, but I don't want to believe that. I want to break the mold. Let anyone who wants to talk about me go and do it — I'd rather let the music talk for me.

HP: Somehow we find that a little hard to believe. But how else has success, fame and fortune changed Sebastian Bach over the last three years?

SB: For a while I got caught up in the "buy everything you want" attitude. I was walking around the clubs drooling on myself. But then when you get all the platinum records on the wall, you sit there and say, "Is this all there is?" It's like in the movie Scarface when the guy wonders if sleeping, eating, drinking and screwing is all that life's about. That's all you think you want when you're 15. But what separates the men from the boys is realizing what you really want --- and what I really want is to make great rock and roll. We could have made a pop album this time that probably would have sold millions of copies. But why not give a kid who may have missed out on classic Black Sabbath, Motorhead or Kiss the chance to be really fired up?

HP: How is everyone in the band getting along these days?

SB: Really great. We really don't have that many problems, though I did get in a fight with Rob over in Japan. He wanted me to talk to the crowd more between songs so he could catch his breath. I kept telling him, "Dude, if you want to talk to 'em, then talk to 'em, but I don't speak Japanese." I felt like I should go out there and just recite the alphabet or something. I really got pissed off at him, and we got into it a little bit backstage. But then we hugged and everything was great again. That's the way it is in Skid Row. We've just got so much damn energy in us that at times it's almost scary.



and roll — this is loud heavy metal. If you like it, great. If you don't,too bad. I know I really dig it. If *I Remember You* was the only song people heard from us last time they might have gotten the wrong idea of what kind of band we are. I'm very proud of that song, don't get me wrong, but it's been done before. That concept has been done to death. We won't keep regurgetating the same record just to make some people happy. I'll quit before that happens.

HP: But some of the classic bands, like AC/DC, have what you might call a formulaic sound. SB: Yeah, but a band like Aerosmith seems to reinvent themselves each time. That's what we attempted to do. We'll see if we succeeded. We just wanted to make music that had energy right up the ass. We wanted to do some things we hadn't done before.

HP: So tell us about some of your favorite tracks on the album.

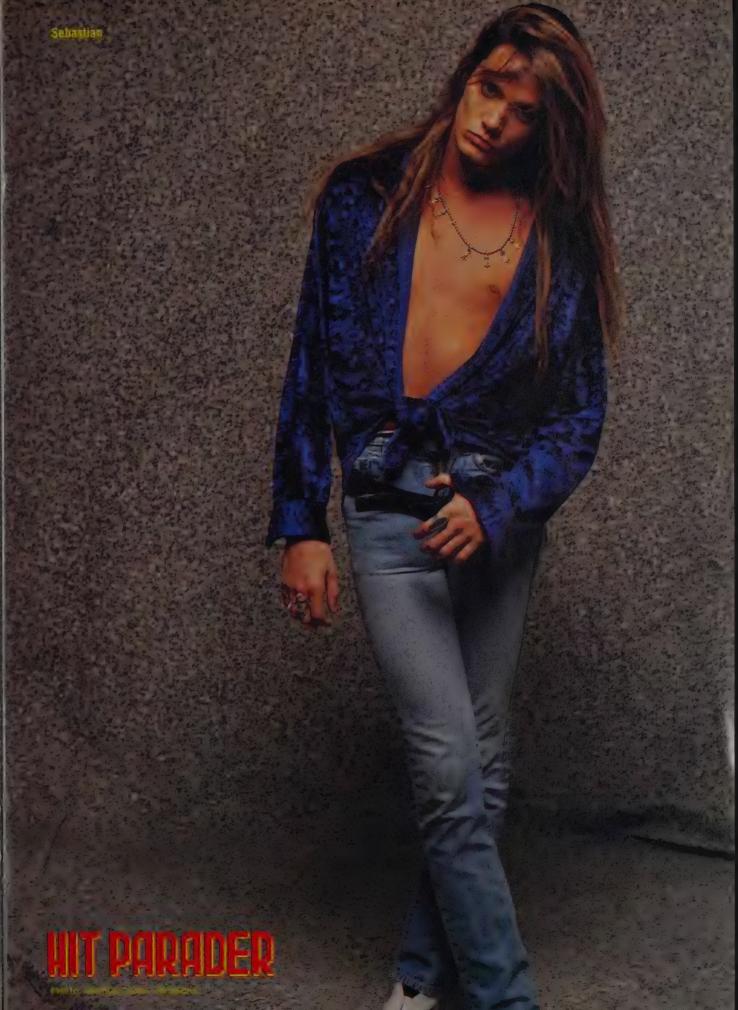
SB: Slave To The Grind is gonna be our live show opener this year — it's such a rush! I get the same feeling listening to that song that I got the first time I listened to I Don't Know by Ozzy, or I'm The One by Van Halen. It makes you want to punch the sky and play air guitar faster than you ever have in your life. That song has more screams per square inch than any record since Kiss Alive. You punch this record

by the metal kids. Who are those people trying to fool? Then there are the musicians who say, "My influences are everything from Paganini to Howlin' Wolf." Gimme a break! My influences are Judas Priest and Motely Crue — maybe I'm a freak, I don't know.

HP: You didn't write that much for Skid Row's first album since the album was virtually complete when you joined the band. How much writing did you do on Slave To The Grind? SB: I wrote Mud Kicker, Slave To the Grind and a few others. My name's on most of the songs, and there are 13 songs on the record - it's real long. We wanted to make sure that we gave the fans a real value for their money. We've always believed in that. Doing things like that — like putting a bunch of unmixed, un-overdubbed songs on our home video that's rock and roll! But I am more involved with the album this time because of the writing I've done - even though the songs Snake, Rachel and the guys write seem like I could have written them. There's one song on the album, The Threat, that has lyrics you'd swear I wrote, but Rachel wrote 'em.

HP: There's a rumor that the song *Monkey Business* may pop up in Arnold Schwarzenegger's next film. Any truth to that?

SB: Well, it's still not confirmed, so I don't want to look stupid by saying this. But from what I've







arlier this year, when our Desert
Storm troops were raining havoc
upon Saddam, a soldier named
David, fighting over in
Saudi Arabia, sent Tora Tora a
letter telling the group "the first thing that
those Iraqi guys are going to see is my Tora
Tora sticker on my M-16."

Overcome by patriotic fervor, Operation Desert Storm became the theme for Tora Tora's second album, **Wild America**.

"He got these guys to take a picture of his gun, and he sent the photo to us," oozes Anthony Corder, Tora Tora's vocalist. "When he went into the ground offensive it was the first thing the Iraqi guys saw. We think that's really great.

"We've got a lot of influences on our next album," confides Anthony. "One of the main influences was the war with Iraq. It was raging away while we were writing this album. We dedicated the record to the Desert Storm troops. After all, the war is an important time for everybody, and it's something that will affect our kids. It's history in the making. We want to dedicate our record to the guys over there that defended us, man."

Patriots bursting in air created some kickass blues for Tora Tora. The elation of successful sorties also produced groovy numbers to grind your hips to. Skud busting yielded head banging rock and roll. And the tears of death turned into a real power ballad. You get all this and more on Wild America.

"More?" you ask, what more could any riffcrazed rocker possibly want from Anthony, guitarist Keith Douglas, bassist Patrick Francis and drummer John Patterson? Like the lucrative contracts awarded to rebuild Kuwait, Tora Tora's Tennessee stomp goes above and beyond the mishmosh in the metal maelstrom.

Among these lucrative extras is a collaboration with Georgia Satellite's vocalist Dan Baird, and two numbers that Anthony and Keith wrote with Stan Lynch from the Tom Petty band.

"Last Christmas, our A&R man called and asked us how we would feel about coming out to L.A. and hanging out for a week," recalls Anthony. "I asked him, 'Oh man, what

Memphis Hit Men Come Back Strong With Second LP, Wild America.

BY JODI SUMMERS

are you up to out there?' And he goes, 'Hey man, if you want to know the truth, this guy Stan Lynch from Tom Petty came into my office the other day. He wants to hook up with you and maybe write a song.' "

The results? *Dead Man's Hand*, a southerny, Aerosmithy, down-home rock and roller. Then they wrote this really cool acoustic number, *Nowhere to Go But Down*.

"We had so much fun, Stan was so cool," Anthony praises.

The week in Los Angeles also yielded the collaboration with Don Baird. "We wrote that

tune, in one day!" Anthony states, amazed.

Yes, the extra added goodies are as exciting as a three-day ground attack, but like the air sorties, Tora Tora's group collaborations will blow you away.

"We're making some fine music," admits Anthony. "The crowd that we've built will enjoy this record."

Tora Tora aimed for more creative freedom on Wild America. On their first album, Surprise Attack, they took advice from all the generals at their record label and management. The first time out the commanding

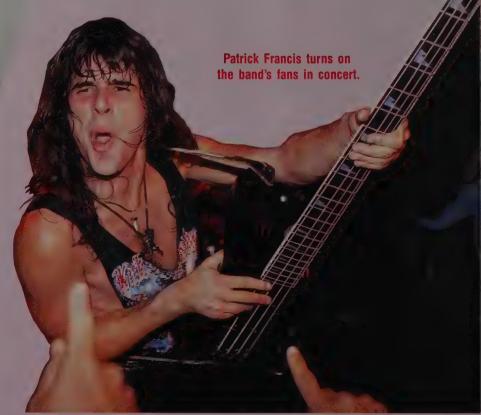


PHOTO: NEIL ZLOZOWER



PHOTO: NEIL ZLOZOWER

officers offered Tora Tora "guidance support and good people."

"We listened to y'all last time and now we want to do it ourselves." Anthony states. "We're not totally trying to take over, but the whole band was into writing songs for this one, it wasn't just me and Keith."

Preparation for Tora Tora's second album, took place at this killer jam room in Tora Tora's headquarters of Memphis, Tennessee. "This place was great for writing," declares Anthony. "It was a studio called Media General back in the '60s. It's part of this whole commune-looking collection of pink wooden houses. It's totally soundproof, and old, so it doesn't matter if you bang it up a little bit. We would go in there, get crazy and jam."

After putting together a collection of a dozen songs, Tora Tora took leave of the little pink house and transferred their equipment around the corner to Ardent Studios where they tracked away with producer John

Hampton.

"Ardent was like our home away from home," explains Anthony. "People down there are so nice, they've done so much for us. We just go over and bother them to death when we're in town because we know we'll be out of here pretty soon."

Tora Tora, a band that dies to play live, has been off the road a year while they've been creating Wild America. They wanted to take time on this record and get everything right. But now comes Miller Time — the road. They're psyched, they're happy, and they're raring to get out there, forever. When they were gigging in support of Surprise Attack, Tora Tora spent nearly a year on the concert trail.

"We were real lucky last tour," Anthony admits. "Our management hooked us up on a lot of tours. Man we had a great time with L.A. Guns and Dangerous Toys. We did theaters with them. Then we did the big gigs with the

Cult and Bonham. We got to come home and play our coliseum. We got to play the 'place where we saw Ted Nugent, it was so weird.

"I couldn't really believe it, we played our home town coliseum. It hit us at sound check. We were looking around going, "Wow, I always wondered what it looked like from up here." And our friends, they made such a big deal about it. It was pretty cool, we drew a good crowd. We got a lot of support here. We love Memphis!"

With Wild America, Tora Tora are planning to keep on the tour trail for more than a year, because they know that time in the field generates victories, and as of yet, Tora Tora has no bullet-proof gold and platinum albums hanging on the wall.

"We're shooting for gold this time," Anthony admits. Last time we just missed it, but we're definitely going to make it this time. If the world can retake Kuwait, then Tora Tora can go gold."

BOUND STARDOM When we're just gonna regress and go back to playing."

BY DAINA DARZIN

e're the kind of guys who, if we see a camera, go WWWAAAARGH!" laughs Tyketto frontman Danny Vaughn, stretching his face into a clown/Halloween-mask grimace. "Basically, we're just kids. We're just fooling around, having a great time, ever since we picked up our first plastic guitar and whacked it against the wall.

"But in rock n' roll, you have to have a certain duality," he continues. "We're being asked to go to business meetings with lawyers and accountants. Record companies love you to be young and bubbly, but don't take it to the meeting. It's kinda weird. We get burdened down with the serious side. It's like my favorite line from *Poltergeist* — "WHAAT'S HAAPPENING????"

Better get used to it, dude. All the signs say Tyketto are going to be one of the Next Big Things of the year. There's those anthemic, radio-friendly, instantly memorable tunes on their debut LP, Don't Come Easy. There's major-league management (Loud N' Proud, who also handle White Lion, Tora Tora and Overkill), which they got right off the bat, without even trying. Seems they were soundchecking at L'Amours, the Brooklyn, New York club owned by their managers and "they made us an offer we couldn't refuse," laughs drummer Michael Clayton. Geffen Records spotted them soon thereafter - and signed them on the spot. "If I had sat down three years ago and made out the best possible scenario. this would be it," Danny declares.

It didn't start out all the promising. "We found each other through a mail order catalog," quips Danny. "Dial-a-date," adds bassist Jimi Kennedy with a grin. 1-800-NEED-GIG."

But seriously, folks, Danny got together with Michael when the drummer was preparing a tape with which to audition for Whitesnake. (Bobby Gustafson), formerly of Overkill, and James Lomenzo of White Lion are also on the tape, and this strange configuration actually played out a couple of times.) At the time, Danny had just left an ill-fated gig with Waysted. "Band X From Hell," he remembers it. "Bad management and good drugs." Several projects with ex-members of various "name" bands didn't work out, so Danny decided to start from scratch — and knew immediately that Michael was the guy to team up with.

Maybe it was his chops, but more likely, it was the sense of humor. Take the time Dan-

ny went to visit Michael at his day job at a mental institution. "The antiseptic smell primes you: this is not a normal place," Danny remembers. "People here defecate where they choose. We meet this lady who goes, 'you're the singer in the STEVE MILLER BAND!' So then we get to this room and there's this enormous guy, tied to the bed, going 'you gotta get me outta here.' And Michael's going, 'no, you blew it man, you're there for the night.' The guy rips off the restraints and charges at us. I'm out the door—and then I find out the guy was someone who worked there. Mike had rigged the whole thing up!"

Clearly soul-mates in mayhem, the two set out to find a guitarist. They kept getting guys who looked like they escaped from guess where. "We've been to guitar hell and back," says Michael. "People would come in, no shirt on, bottle of Jack, smoking a joint, green teeth, we were like, go away! Or a guy would come in looking like a wrestler, sweaty, hair on his back."

"That's the worst, when you got a guy who can really play. How do you tell them, "image is really important and a record company would never accept you?" says Danny. "That's the saddest thing."

Brooke St. James of lovely Minneapolis, Minnesota, sounded promising, though, at least on the tapes he was sending over, particularly a free-form romp entitled *Curious Brooke Goes to the Zoo*. So enterprising guys that they are, they snowed him with a bunch of crap. "They said they had this huge P.A. system," Brooke remembers. "We lied," laughs Danny.

"It sounded lucrative," says Brooke, "So I said, can you send me money to fly out there, and they were like, 'uh, um..." At the time, Danny and Michael were living at Michael's mom's house and listening to the drummer's little brother's thrash band, which rehearsed in the basement. ("Michael's mother has been lionized for sainthood at this point," laughs Danny.)

Brooke managed to move to New York anyway, "He brought a plastic baby Jesus and a toaster oven," says Danny. "Skid Row lent me some of Richie Sambora's cabinets," says Brooke, adding, "I don't think we should mention that..."

"When he first got here he was so midwestern, so trusting," Michael recalls. "People in New York are scummy, let's face it. Guys sitting in low rider car, rumbling, in a bad section of Brooklyn, he's going, real friendly, 'Hey, lemme see what you got under the hood.' We're like, 'GET OVER HERE! They're going to kill you."' "They scared me to death," says Brooke. "They'd say, 'can you go to the store?' 'I was like no, I'll stay right here."

Jimi, an old friend, was easier to recruit. He was in another band, but kept jamming with them. "After a month it was just like, let's take him," says Danny.

This all took a couple of years. Getting signed took less than 20 gigs, and Tyketto were off to L.A. to record with famed producer Richie Zito (Heart, Cheap Trick, White Lion). "The good thing about Richie is, he's a fellow Brooklynite," says Michael. "That kind of got buried after years in L.A., but two weeks with us and he got it back. If you live in Brooklyn for six months, you'll have the attitude for the rest of your life."

He didn't come in like, 't'm the producer, I've done all these hits, I know better, this is all going to change," adds Danny. "He appreciates resistance and doesn't just shoot it down cause you're a lesser being. He likes a fight."

"We started at A&M, which is one of the most expensive studios, and Mike's ready to put the drum tracks down, he's rarin', to go," Brooke remembers. "And Richie's like, 'um, I gotta make some phone calls.' After the second and third day of this, Michael was pacing the walls. Richie comes up to me and says, 'watch him. He's gonna go in there and go nuts, he's going to explode.' And he did. On his first take." "I didn't know it was intentional," says Michael. "I was complaining to our managers."

As for the rest of L.A., well...Their stay at "corporate residence" Oakwood was amusing enough. "The guy on lithium was my favorite," says Danny. "and the girl with the scientifically engineered breasts. There was a guy who.used to have seizures out by the pool, he was such an alcoholic. There was a mental patient..."

"We had another guy who was thirty and dumpy and claimed he used to work out with the San Francisco 49ers," adds Michael. "Everybody had a story, everybody was working on the world's greatest movie. We had to rent *The Godfather* to get back in the New York vibe. I like L.A. but I could never live there." "And food in L.A. is a major event," says Brooke. "Mongolian barbecue shrimp pizza."

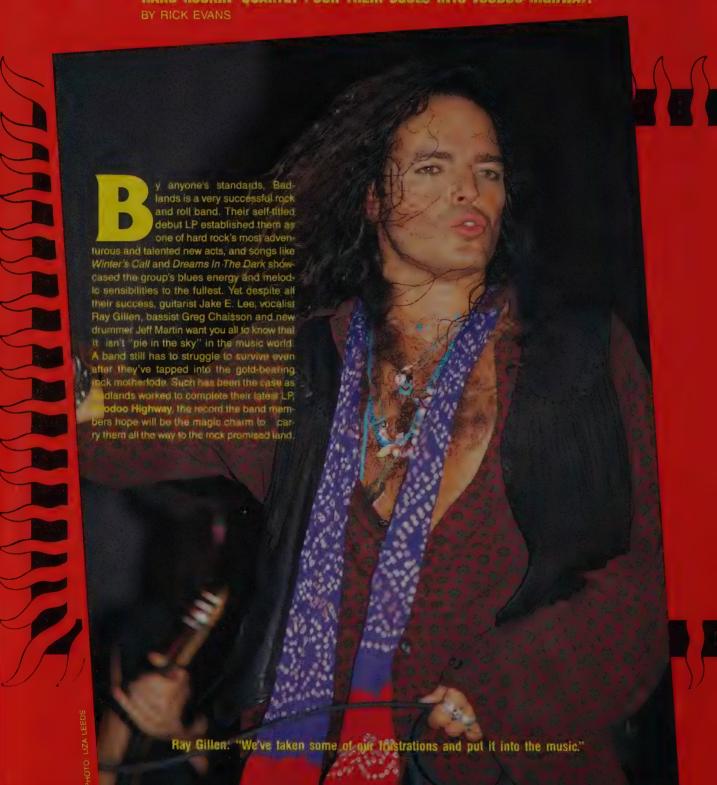
They survived both the food and the residence, and are properly enthusiastic about their disc. "Getting drunk to a record and working out to a record are the keys," thinks Michael, and Tyketto are the perfect accompaniment to both. Their dream for success? Their own room. "We used to be four to a room. Now we've graduated to two to a room," grins Danny. "Michael does a triathalon while he sleeps. He becomes possessed, makes exorcism noises," notes Brooke.

"We've lived together for three years," says Danny. "The tour bus is gonna be extra space for us once we get on tour. We're gonna regress," he promises. "And just go back to playing. That's all we really want to do, jump around. That's what we're all about."



BADLANDS HITTING THE HIGHWAY

HARD ROCKIN' QUARTET POUR THEIR SOULS INTO VOODOO HIGHWAY.



"We really want this record to do well," Chaisson said. "Hey, we need this record to do well. People seem to think that as soon as a band signs a record contract they're set financially. The fact is that then is the moment you really have to start working. You can sit back and say, 'Okay, I've fulfilled my dream, I've got a deal' or you can really start to work and make the whole dream a reality."

"Things just aren't easy," Gillen added.
"You have to put up with a lot of things you don't necessarily want to deal with. Sometimes the record label isn't thrilled by your demo tapes and you've got to write some more songs, or you don't have the money to live life the way you want to. But on this album we've taken some of the frustration we've felt and put it into the music. There's a lot of energy and passion there."

Indeed the songs on Voodoo Highway seem destined to overflow with the brand of pent up emotion that made many of Badlands' influences — great rockers like Free, Humble Pie and Led Zeppelin — grants in the rock world. But instead of trying to merely recreate the energies that fueled the rock machine a decade ago, the band has taken blues/rock to its next logical evolutionary step. On songs like Last Time, Whisky Dust and Show Me The Way, the Badlands boys have created a style and sound against which all future hard rock bands will have to be measured. Yes, the music is that stirring, that moving, that good!

"I was disappointed the first album didn't go gold," said Lee, who in addition to his guitar duties also produced **Voodoo Highway**. "That's why I felt I needed to take control of this one. If we don't know where we want the music to go as a band — as the people who are making it — how will a producer know?"

To some, the stark, lean sounds that graced the band's first album was a bit distracting, especially when compared to the over-produced studio efforts that have characterized the efforts of so many members of recent rock society. But Lee listened to those who told him to beef up the group's sound this time — and then promptly rejected the notion. On **Voodoo Highway**, Badlands' music possesses a gripping, straight-forward simplicity that seems to jump out of your stereo speakers and grab you by the throat.

"We're not trying to be the new pretty boys on the block," Chaisson said. "I don't know if we could be even if we wanted to. And we're not trying to write hit singles that are gonna be popping up all over AM radio. I think we've written some very commercial songs this time, but they were never done by us sacrificing an ounce of our musical integrity. Badlands won't sell out what we believe in musically just to have a hit song. In fact, I think all of us are a bit surprised by how far we bent in a commercial direction this time."

Commercial or not, the band members all feel that their album will serve as the perfect tool for getting them back on the road almost immediately. Having toured the world last time, selling out their own headlining Japanese four (where Lee remains a "guitar

Greg Chaisson (I) and Jake E. Lee: "Hey, we need this record to do well.",

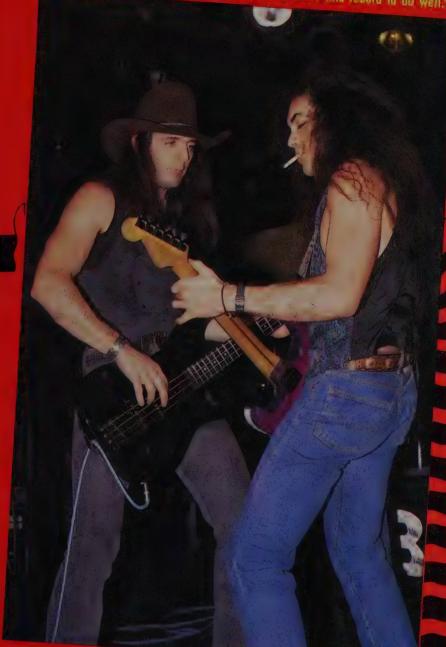


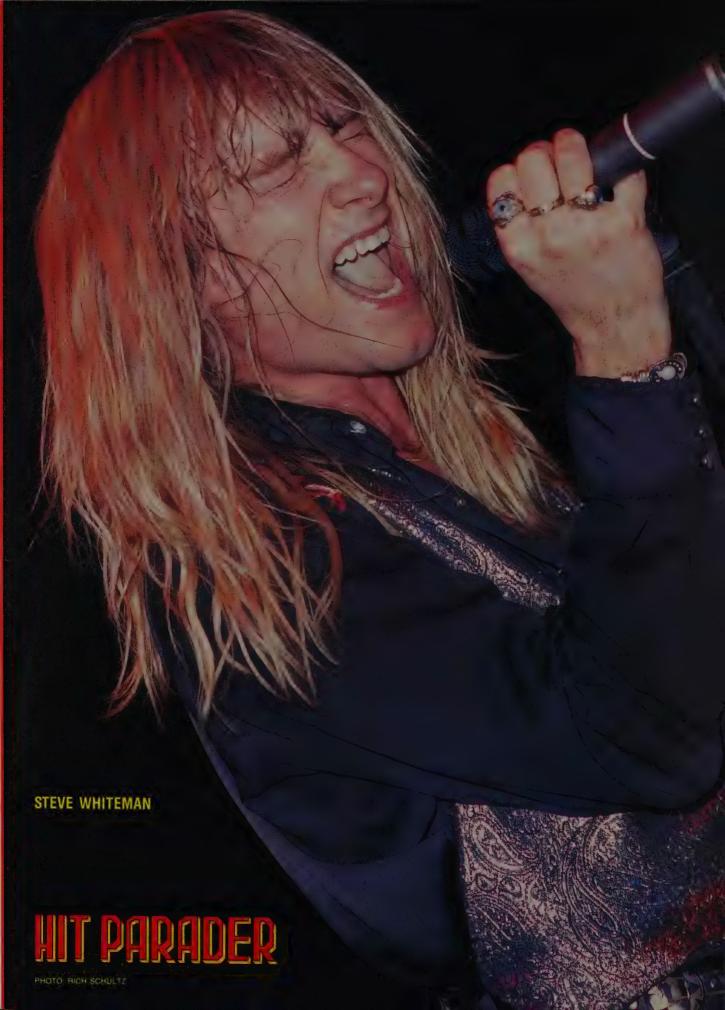
PHOTO: ANTHONY CUTAJAR

god" from his days with Ozzy Osbourne) as well as criss-crossing North America with the likes of Tesla and Great White, Badlands can't wait to hit the tour trail again.

With the album out and getting rave reviews, and a new road trek about to begin, it would seem that all is well in the world of Badlands. Considering the fiery personalities that comprise the band, all is quite satisfactory at the moment. But the same passions that fuel the group's music are also always present in their personal lives, and the band members admit it's a continual fight to keep their energies all focused in the right direction. Let's face it, a band that doesn't do drugs, doesn't drink to excess and seems to have few vices other than Lee's chain smoking, seems entitled to blow off a little steam

now and then. It's a good way to keep things

'We're all getting along great at the moment," Chaisson said. "But then, anything that's been said about us not getting along is really not true. When we got rid of (original drummer) Eric Singer a while ago and hired Jeff, there were stories floating around that we were having some problems. That wasn't true. It was just a personality thing, nothing more. We're not a bunch of little kidsin this band who are only interested in having fun. We know this is a business - it's the way we make our living. We take it seriously so we do sometimes discuss our beliefs with one another quite passionately. But that's healthy. To us, that's the only way to make great rock and roll."



et's face it, being in the studio for weeks on end is boring. So Sunset Sound Studios in Hollywood provides the usual entertainment — Centipede and Donkey Kong Jr. video games, a Sorcerer pinball machine, vending machines full of junk food and Diet Coke, a coffee table full of old *Billboards* and the occasional porno magazine.

The Juggs and Hustler's Busty 'zines belong to Kix, who are ensconced there, recording their new Hot Wire LP — but the healthminded guys are staying away from the rest of the stuff. Frontman Steve Whiteman is sluggin' down a Perrier, as a matter of fact, and nibbling off the bowl of fresh fruit in the lounge. CNN is on the TV, showing footage of a Sacramento hostage situation. "We want

a market out there for us, we were like, find us, please!"

A lot of bands say stuff like this. Some of the other long-struggling ones, like Great White, do finally hit big. Some, like Y&T, eventually give up without that gold record on the wall. Kix finally got theirs with '88's **Blow Your Fuse**.

"We've got that germ that won't go away," guitarist Brian "Damage" Forsythe explains. "We're the fart that diversts the room," grins Steve. "Diverst?" he corrects himself. "I don't know what that means."

In the meantime, they played endless — and they do mean endless — club gigs.

"One of the best moments was the night

her and put her hair out. Then our roadie came out and started beatin' her on the head..."

"We convinced her that it was her fault," adds Donnie.

"And she believed it," laughs Steve. "She could have sued us. She was not a pretty sight after that. She kinda got a punk hairdo...but we convinced her that she looked better"

So how did **Blow Your Fuse** finally get them off the starvation circuit? "The fact that it was a good record first," says Steve. "And previous to that, there was a lot of ground work. The constant touring, getting that underground following. A lot of it had to do with the management, the record label and the band sitting down, getting a game plan and following it through. That's the first time we ever did that. It's a shame. Kinda our own fault."

Credit, as well, the band members fierce loyalty to one another. Yeah, a lot of bands pay lip service to that concept, too, but they haven't been together, line-up intact, for this length of time. The only changes have been temporary: "Ronnie (Younkins, guitarist) had a drug problem, then he cleaned up and we got him back in the band," explains Steve. "Rehab taught me a lot of things I never knew before, about what my problem was," says Ronnie. "I really appreciate what the guys did for me — helped save my life!"



COMIN' ON STRONG

AFTER YEARS OF STRUGGLE MARYLAND ROCK BRIGADE FINALLY AIMS FOR THE BIG TIME.

a million dollars — and some pizza," Whiteman chimes in, adding "Sal, South Dakota's not a *country*," a line from the Al Pacino hostage-drama classic, *Dog Day Afternoon*. "Sal, I'm dyin' here..." he keeps the Pacino imitation up for a while. Steve Whiteman doesn't need video games, either. This is a guy who's learned to entertain himself.

"I might as well wait for tomorrow to eat. Save money," he quips to no one in particular.

Only a couple of years ago, that was too close to home to be funny. "We're old scroungers," the pencil-thin frontman admits. "But we always made enough to feed ourselves and pay our rent — that's why we were forced to stay on the East Coast and build a big following. We had to play to eat, so we had to stay where the money was."

They've been doing this since the early '80s. "We had managers that weren't all gung-ho for us, that couldn't get the record company into us," Steve recalls. "We never got into magazines and nobody really pursued that. We never got any airplay on the radio and we never got any play on MTV..." he started to laugh, realizing how dismal this all sounds. "But seriously, the strength of this band is that we've never changed our direction or style or personnel. We knew there was

Donnie (Purnell, bassist) went to see Billy Idol, who had this great smoke machine effect," Whiteman remembers.

"It was a fire extinguisher," Donnie offers helpfully.

"No, it wasn't" says Steve.

"Well, they looked the same," Donnie defends.

"So, we're in our dressing room and he sees the fire extinguisher and starts yelling, 'That's it! That's what Billy Idol used!' So we got a roadie to spray it on a song called *Hypnotized*, in this intense part in the middle," Steve explains. "He sprays it and all of a sudden, we couldn't breathe! The crowd moved back about twenty feet. It was the wrong kind of fire extinguisher and the crowd and us were all covered with this white stuff. We never tried that again."

"I still wanna know what Billy Idol used," says Donnie.

"I remember when we set a girl's hair on fire one night in Long Island," Steve recalls cheerfully. "We had confetti blasters — which have a little bit of flash powder in them — and one of them went off next to her head! That was when the girls out there used to spray their hair up as high as they could. And she started crying. I was onstage and I ran up to

BY DAINA DARZIN

"We know each other inside out and that's been our strong point," says Steve. "Donnie's the main songwriter, the fire of the band," Ronnie explains. "In the days when nothing was happening, he'd always be the one to come up with a plan — he would make people believe that we were the coolest band around even when no one else gave a damn." "Jimmy (Chalfant, drummer) is the little guy who's very technical-minded," continues Steve. "If he didn't have his roots in rock and roll he'd be a great banker or engineer. He was our accountant and he was tight as hell — if you didn't have a receipt you didn't get any money.

"Ronnie's the wild man, the girl chaser and I'm the extrovert. I'm the one that'll get off stage and entertain all the radio people."

Their hopes for Hot Wire? "I'd love to see us go double platinum," says Steve. "It's a long time overdue. It seems like it's our time. It's an album we're damn proud of," he declares. "It's smokin'. It's definitely going to be better than coffee." Which it is — a 78RPM romp with enough energy to power a nuclear reactor or two. It's a good thing you guys don't take speed, I say. "We'd pass Metallica," the frontman laughs. "We'd hurt Motorhead!"

OZZY OSBOURIE ONE MORE TIME "I've grown tired of

METAL'S FAVORITE MADMAN ANNOUNCES HIS RETIREMENT PLANS
IN AN EXCLUSIVE INTERVIEW. BY ANDY SECHER

he rumors are true; Mr. John Osbourne is about to give his alter ego, Ozzy, a rest. That's not to say that Osbourne is about to retire from the rock wars. It's more that he's just sick and tired of attempting to live up to the wild and crazy ideals that Ozzy has inspired over the last two decades. After one more album and a massive "goodbye" tour, Ozzy will take a brief rest then set his feverish brain to coming up with a new way of attacking the rock and roll world. Recently we caught up with Osbourne to discuss his decision to "retire" as well as what the future might hold for metal's most loveable loon

Hit Parader: What's the scoop behind all this retirement talk?

Ozzy Osbourne: It's basically true, I've just grown fired of being Ozzy. It's time to put him to rest and do something a little different. That doesn't mean that I'm not going to be involved with music, but it's going to be something guite different.

HP: Can you give us a clue as to what that new frontier might be?

OO: To be honest with you, I don't have a clue at this point. I have some ideas floating around my head, but I don't think they'll really become clear until after the album is out for a while and the tour is over. There are a lot of things that I'd like to do, but one of the most important ones is to spend more time with my family. I mean I have responsibilities in my life, and I can't ignore them. But playing music is what I do, and I'm not about to leave that behind completely.

HP: You certainly have us intrigued at this point. Is it safe to say that your future plans have nothing to do with Black Sabbath?

OO: Absolutely. I'd have to be insane to give up my own career to go back to them. No, what I have in mind is really something quite different. It won't be Sabbath and it won't be the Ozzy Osbourne

that everyone's gotten to know over the years. I'll still be me, but I'll just be doing things in a different way. Sabbath is so far in the past I can hardly remember it. I know they've got Dio back singing, and good luck to them. But I'm certainly glad it's him and not me.

HP: Have the pressures of completing this album been one of the reasons you've decided to call it quits?

00: They have. This hasn't been an easy



PHOTO JEFFREY MAYER



album to finish — it's taken a lot out of me. The music didn't come together that easily, and finding the right producer was hell! I couldn't believe that after 23 years I had to audition for a producer! You know, I've sold a few records in my day. Those guys, Thompson and Barbiero, who are the hot producers around these days, acted like assholes to me. They listened to what I had written for this record and then told me that I had to rewrite everything if they were going to produce it. They were a nightmare. But once we got them out of the way things became quite a bit easier.

HP: What can you tell us about the record?

OO; I think it's a little more melodic than some of the things I've done in the past — it's also a lot groovier. I don't mean "groovy" like the '60s, I mean it like "groove music" in the '90s. It's a very modern sounding album. It's unlike anything I've done before. There are songs like I Don't Want To Change The World, Desire, and No More Tears which are some of the best things I've ever recorded. The album was a real pain in the ass to get together, but once the pieces did

begin to fit, a tough experience turned into a great pleasure.

HP: Working with guitarist Zakk Wylde for the second time on this album must have made things a little easier for you.

OO: No way! In fact it was just the opposite. Zakk's so full of energy that he's great to be around, but he's also one of the most unpredictable people I've ever met. He's certainly the most unpredictable guiltarist I've ever recorded with. I may have something in mind, and we'll discuss it, then as soon as the tape begins to go in the studio. Zakk's off playing something entirely different. Sometimes it's great, sometimes it's not. But the way he works can try my patience at times.

HP: Does it bother you that he's reportedly already been approached about forming a band of his own?

OO: Not at all. I mean he's free to do whatever he wants. He knows that as soon as this tour is over I'm not keeping the band together. If he wasn't looking out for his own future I think he'd be kind of silly. I know that people are interested in him, and well they should be. He's a brilliant guitarist. I'll be very interested to see where his career goes in the future.

HP: You keep talking about this "final tour". What tricks might you have up your sleeve for that?

OO: I think we'll be making it out to be a "goodbye" tour, but other than that I don't know the details, I would assume that it's going to be a crazy stage set, not only because I'd like to make this tour memorable, but because in today's market you need to really entertain the [ans. They expect a big production up on stage, and after all the years of giving them that kind of show, I can't imagine not pulling out all the stops on this one.

HP: Ozzy, the rock scene has certainly changed over the years you've been involved with it. Is it time for you to look back and discuss the role you've had in shaping the direction taken by rock and roll?

OO: I couldn't do that, it's not part of my personality. If I ever started to think like that I'd probably end up shitting in my pants. I don't consider my accomplishments in the slightest. I know what I've done, but I don't like to dwell on it.

HP: Do you see any young bands that are carrying on the traditions you helped bring to metal?

OO: About the only one I can think of at the moment is Faith No More. Their singer reminds me a little of me in the early days. He's really crazy. They're a very good band — the drummer is simply amazing. I like what they're doing because it's from the heart, it's real. It's not



the fashion show that so many bands seem to depend on.

HP: How would you like to be remembered as a musician and entertainer? OO: As a man who did things his own way, who made his own rules, and then broke even those! I guess I'd like to be remembered as a guy who made a lot of people happy. If that's the case then I'd be very happy too.

SHOOTING STARS

y now if you haven't heard Rhino Bucket, you've certainly heard of them. After all, a name like that is kind of hard to miss. So exactly what is Rhino Bucket? Actually they like to bill themselves as a no-frills no-bull rock and roll band that hails from Van Nuvs. California. Formed in 1987 by vocalist Georg Dolivo (a native of Finland) and quitarist Greg Fields, the pair recruited bassist Reeve Downes and drummer Liam Jason before hitting the local club circuit. By 1989 the band's near-constant gigging, and their ever-growing local following had landed them a record deal, a fact that has not been proven by the group's self-titled debut

"I have no idea how you'd describe what we're about or what kind of music we play," Dolivo said. "Some people think we're really on some sort of cutting edge, while others think we sound like AC/DC did ten years ago. You figure it out. We're on the cutting edge of the past I guess."

One listen to such tracks as One Night Stand (which, indeed, does sound like vintage AC/DC) and one would be hard pressed to deny Dolivo's claim about Rhino Bucket being "real" rock and roll. This is music that comes at you with few frills and little grace, charging ahead like the band's namesake Rhino, obliterating anything foolish enough to get in its path. There are no ballads here, no blatant attempts at radio or MTV airplay. This is pedal-to-the-metal rock from first note to last, and if people don't dig it, all the band can say is, "that's too damn bad."

"We don't get wrapped up in all the standard L.A. band things," Jason said. "We're not into the image thing, and we're not into hype. When people talk about us we want it to be about the music, not about who we were out partying with last night. Sometimes we don't know exactly what we're doing on stange. We aren't always all playing the same song at the same time. But that's cool — that's rock and roll."



SUSIE HATTON

One look at Susie Hatton and you know she's got the body. One listen to her debut LP and you know she's got the soul. Thus it's no surprise that the blond, beautiful singer has entitled her debut album **Body & Soul**. But besides having the looks, the voice, and the songs, Susie had one other thing on her side in her battle for recognition; she also happens to be the girlfriend of Poison's Bret Michaels. While both Bret and Susie will vehemently deny that it was anything but Hatton's talent that landed her a big-time deal, no one would ever deny that it doesn't hurt to have friends in high places.

"Bret and I worked on all the songs together," Hatton said. "But we weren't looking for a record deal right away. We were much more concerned with moving forward artistically than worrying about the business side of things later. We didn't have that much money. We recorded it during the graveyard shift, 2:00 A.M. to 6:00 A.M. just to keep on a shoestring budget. But it wasn't the money we spent — it was the emotion we captured on tape that counted."

Soon after completing her self-financed demo tapes, Hatton landed a record deal and returned to the studio to lay down the tracks that comprise **Body & Soul**. From the tight, pop melodies of the disc's first single *Blue Monday* through her kick-ass cover of the Stones' classic *Brown Sugar*, Hatton shows that her talents as well as her looks, seem destined to carry her a long way up the rock and roll ladder of success.

"One of the things I like about my performance on the album is that each song captures a lot of feeling — a lot of emotion," she said. "To me the most important thing was making sure I communicated that feeling to the listener. If it came down to a technically perfect take or one with feeling, we always went with the one that had the feel we wanted. Having Bret work with me was great. It was his first time as producer, so we learned a great deal together. I think we're both very proud of the way things turned out."





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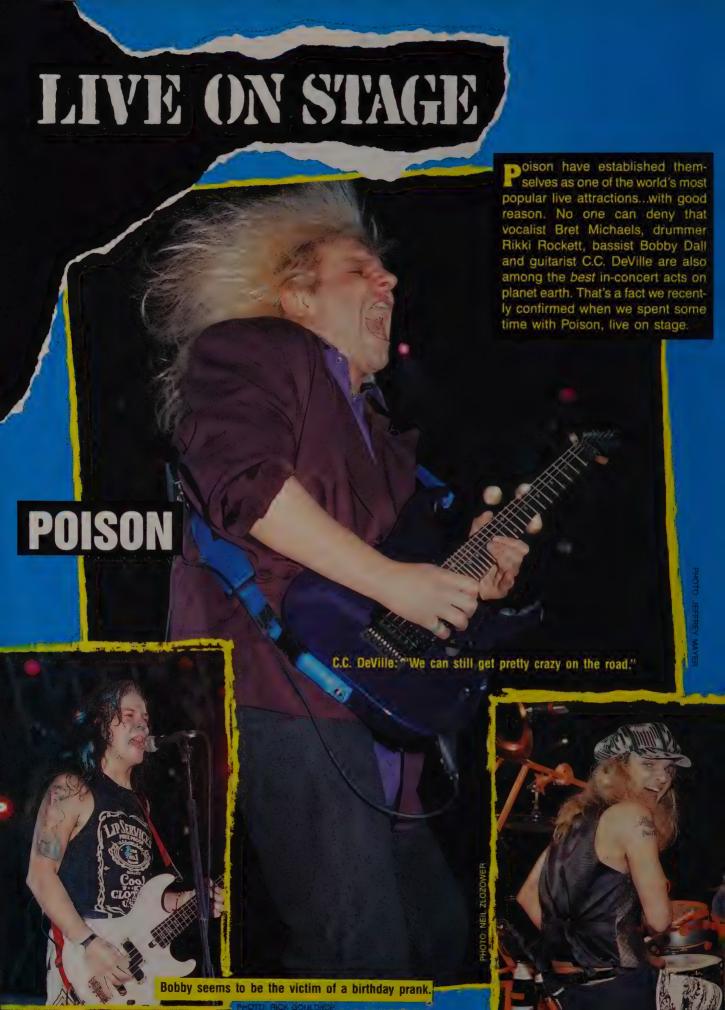
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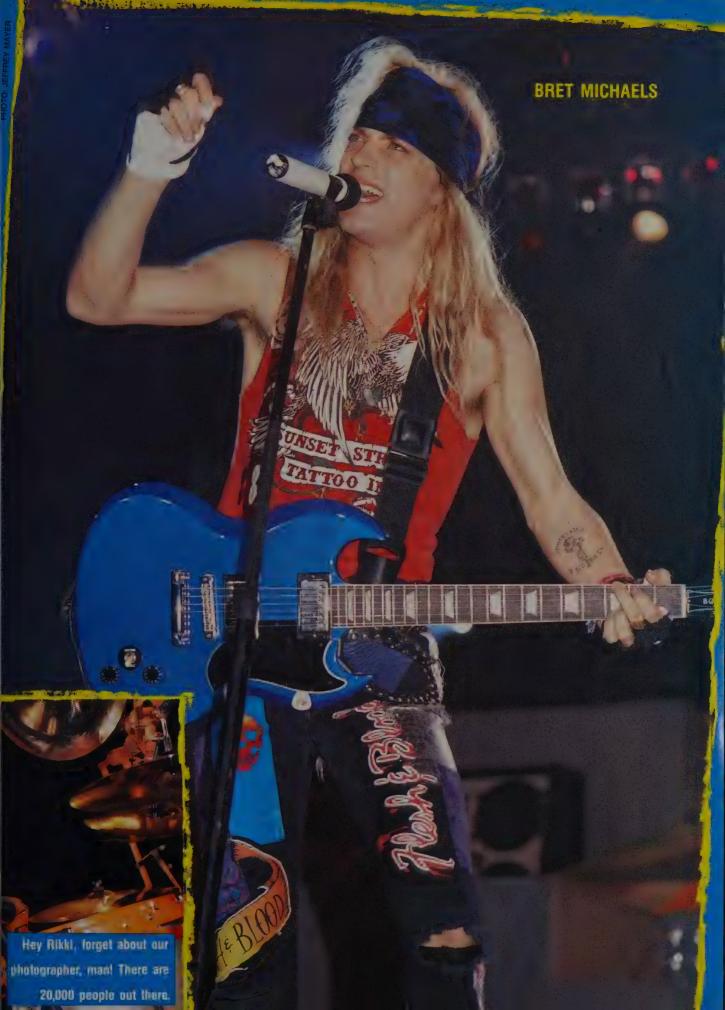
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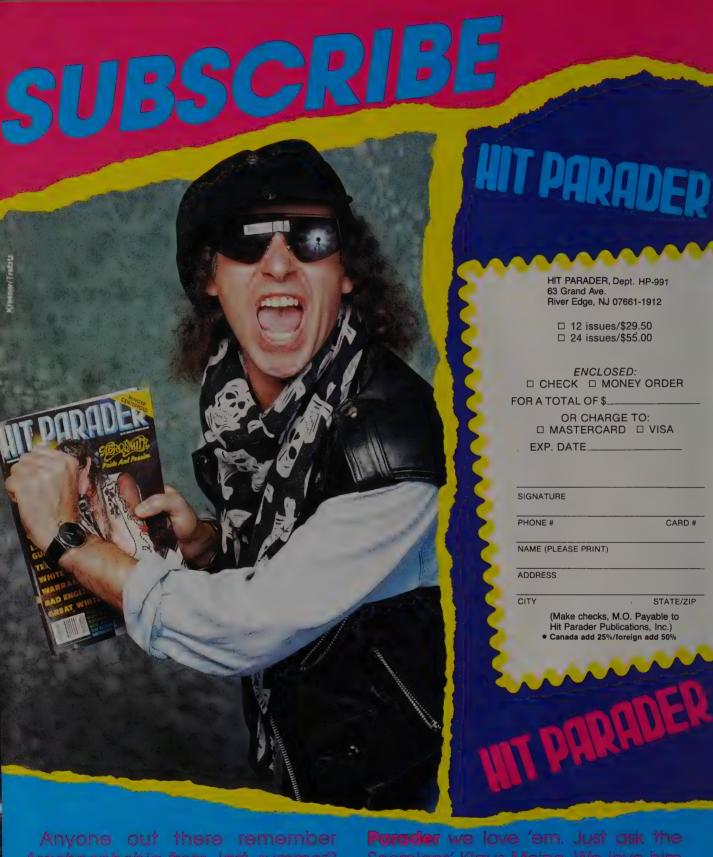
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BY CHARLEY CRESPO

Tuff's vocalist Stevie Rachelle and drummer Michael Lean were relieved that this interviewer didn't ask them how they got the name for the band; they'd already answered that question too many times that day. Instead, we sat around watching a Metalvision tape.

Surrounded By Idiots, Wrathchild America Stevie: They're on Atlantic too, did you know that?

Michael: We can't slag any Atlantic bands. Stevie: They're a funny kind of thrash band. They're not writing about political issues, they're writing more mainstream, songs they're making fun of people they dislike, like

player; he used to play in another local band when we were on the local scene in Los Angeles. They deserve all the success they get because they're hard working guys.

Bighouse Burning, Mind Funk

Michael: This is heavy Faith No More. The singer's different. Cool camera angles. Stevie: The drummer's pretty boff. Sounds like heavy metal funk. The underwater stuff is cool. Okay, next one.

What You Say, Saigon Kick

Michael: I love the song. The video has that INXS look, where the musicians fade in and out. Good guitar solo. The singer is good. They're labelmates, so I'm biased, I like them.

Stevie: My roommate plays this all the time. They're more melodic than! thought they'd be. It's got a good melody. Nothing unique, but some things are special. The main hook works. The singer has great enunciation. Overall, it's better than I expected.

One Night Stand, Rhino Bucket

Stevie: This is going to be fun, they have crabs in the bed. They've been playing this trip for awhile. Sounds like AC/DC and Sleez Beez. Cool stage floor.

Michael: I like them already because they sound like AC/DC. It's probably a lower-budget video, Good clip.

Uncle Tom's Cabin, Warrant

Stevie: Good friends of ours. This song has a lot of dynamics, with a soft acoustic intro and a thick, heavy crunching guitar. Good changes. Great theme for a video. This song is 100 percent original. Jani writes great melodies. The girl's not as pretty as Bobbi Brown. Pretty soulful ending.

Michael: I like the way Jerry smashes the chair with his bass. This is the best video so far. I understand what the video and the song are about; they go together well. I like the lighting. Jani looks cool in the video.

I'm So Bad, Motorhead

Michael: Kick butt. I love the line "I'm so bad baby, I don't care." When I was younger, I was a fan. Lemmy's influenced a lot more bands than he gets credit for. Cool video. Heavy. Killer break before the chorus. Lemmy will never die, he'll live forever because he puts out serious albums.

Stevie: I'm not a Motorhead fan, He's so casual, the way he sings and plays, he's natural. He has decades behind him.

Love Conquers All, Deep Purple

Stevie: I'm going to enter this open-minded because I've never been a fan except for a few songs. I like Joe Turner's voice better than lan Gillan's, but this sounds more like Rainbow than Deep Purple. The singer makes a band. Good song. I'm from the '80s, so I have respect for the veterans.

Michael: I didn't get the naked women playing violins in the beginning of the video. I'm not a Deep Purple fan either. I'm going to fall asleep. I like the drummer, though. □



Tuff's Stevie Rachelle (I) and Michael Lean: "Tons of women. I like this band."

Hangar 18, Megadeth

Michael: Long intro. Cool effects. Cool drum riser; I say that because I'm a drummer. It's got a guitar solo for days. Dave Mustaine put in some heavy riffs. It's a pretty good video. Stevie: Most of Megadeth's videos have been performance clips; it's cool that they incorporated a concept this time. The guitarist is young and shreds like a monster. Serious chops.

eachers.

Michael: They're also making fun of the glam scene. This is not for me.

Mad About You, Slaughter

Michael: Tons of women. I like this band. I like the song title. Blas is a cool drummer. I like the concept, it's a real fan thing. Stevie: Cool entry. Mark Slaughter has a very serious vocal range. We know the guitar

HOBBY ANNE LEIGHTON SHOP

WARRANT'S ERIK TURNER

Did you ever wonder what your favorite stars do when they've got a little free time? Well, now you're gonna find out every month as **Hit Parader** introduces a new column — Hobby Shop. This month, Warrant's Erik Turner tells you about all of his favorite hobbies.

m going to disappoint you, but I don't have any hobbies," grumbled guitarist Erik Turner into his speaker phone, as he plopped a hot dog into his microwave. "I'm always working with Warrant." Hobby Shop snickered because this column has Shake City's demo tape, which Erik and former Black 'N' Blue guitarist Tommy Thayer produced under the aegis of their production company, Melody Maker. Instead of swimming, surfing or motorcyle riding, it's fair to assume when he's not working with Warrant, the dude works with other bands — writing, producing, marketing them to a higher career level.

Shake City and Swinging Thing are Erik's main projects. First came Shake City. That group features Adam Shore, the original lead singer of Warrant. Adam quit mid- 1986 and Jani Lane replaced him. "He co-wrote Thin Disguise, the flipside of Cherry Pie, with Jani," Erik said. "He's a great songwriter. I went and saw his band play last year, spring 1990, and liked them. I said, "Hey, you guys want to get together and we can work on some stuff and I can help you out?" They said, 'Great!' and we started working together."

Then Tommy saw the band and asked if he could work with them. Adam told him, "Erik's working with us." So Tommy called Erik, "Do you need any help with Shake City? I really like these guys." Erik had long respected Tommy's opinion and talent, because he had produced Erik's demos seven years ago Without any hesitation Erik said, "Let's do it!" and they produced Shake City's demo the summer of 1990. In addition to writing a new song with Adam, Erik's helped with the musical arrangements, hoping to get the best possible performances out of songs like the teen angst Little Lianne and the sassy blueser Get It While It's Hot. He also helped stabilize Shake City's lineup. When they needed a guitarist, Erik suggested his cousin Michael Blair, for the gig.

It's easy to accuse both Erik and Jani of some nepotism with their outisde projects. Jani's been working with a few bands — most notably Risque and Queen Anne's Revenge. Risque, which includes former Plain Jane bassist Al Collins, is a funky metal band that opened for Warrant on their February 1991

Cabin Fever tour. Hobby Shop's spies caught Jani in Florida and South Carolina helping Queen Anne's Revenge with their material, including a collaboration on a new song, She's So Damn Pretty; former Dorian Gray bassist Billy Faure is in that group. "Why not help your friends if you can?" Erik offers "Nobody came around and helped us when we were trying to make it anymore than just saying, 'you're good.' Our managers helped; they actually dug in and went for it with us."

Swinging Thing has nothing to do with Warrant's family tree. Erik just likes them. "They're kind of in the spirit of Hanoi Rocks—one of my favorite bands. They're a real band out of Detroit. The singer, Paul Bardot is from New York. They're out struggling and they got a good thing going—Chris, Michael, Henry, Sonny and Paul. Me and Paul are working on one song. They're one of my favorite bands, so it's real fun to work with them."

With demos produced, Erik and Tommy are trying to get record deals for their bands. Getting signed can take forever. It involves sending out demos and press kits, then staying in touch with record company's lawyers. It involves contracts, money and neurotic discussions. Erik's got strong music industry contacts that have taken him three years to develop. He also has a diplomatic way of expressing himself with music industry people whether he's pleased or perturbed. "I have to share that with these bands, so they can get it all in the right way, instead of going through it the hard way in the next three years. Learn from my mistakes and successes." He wants to be a manager, but encourages bands to use their best instincts in hiring management or finding a record deal. "Don't sign anything 'till you actually get something out of them. What are you signing for? All it's gonna do is come back and haunt you. Action talks: b.s. walks. If they care about the band, they're not gonna pressure you into the stupid buil. As soon as you have more money there, then you can start worrying about it. I hate people who fight over money when it's not there."

Once Shake City and Swinging Thing get signed, there's no guarantee the bands are going to make an impact in rock and roll history. Both Erik and Tommy have lived through

the extremes and latrines of success. Tommy's old band, Black 'N' Blue, never attained massive commercial acclaim. They released four albums with exceptional songs and great vocal harmonies from 1983-1987. But all the Black 'N' Blue men are rock and roll survivors — doing sessions, forming new bands and nelping young musicians. Erik believes the music industry is a crapshoot, "There's no formula. There's no one way to do it. There's no rules in the business. All I can do is take what I've learned in the past five years and try to help some other bands out."

In addition to Shake City and Swinging Thing, Erik's been co-writing with various musicians, most notably Southgang's Butch Walker. The song *Big City Woman* started as a guitar riff in Erik's living room. "I had the verse, the bridge and chorus. I played it for Butch and we started writing it. We had a title, *Here She Comes*." They brought the song to Southgang's producer, Desmond Child, who yanked around some words and inserted others giving the song more imagery. Noted Butch, "The music stayed the same. I think Erik's got a lot of good ideas and he's a smart guy. He wants to expand."

Although Erik had been writing songs when he first started playing music, he stopped about six years ago because of the band situations he'd been in. About a year ago, he was feeling inspired to write and turned his thoughts into complete songs on tape. "Each song is different. Some songs I write all the music and none of the lyrics. It's different from song to song. The great thing about collaborating with someone else is we can bounce ideas off each other. They can look at the song objectively and say, "Hey, take it in this direction," which you might not have thought of 'cause you were close to the song. It's basically what producers do, but it's a little different 'cause in writing, the song is in its infancy stage. So you develop it together."

Much like his songs, Erik feels that all bands should grow together. Warrant is his major priority. "We learn from each other We've all gone through this together. Ever since we were kids we've wanted to be in a band to travel all over the world. For the most part, through Warrant, all our dreams came true. There's a certain bond that the five of us have always had and will always have. It's a lifelong achievement, not that we're anywhere near done. It's just something where we've all learned a lot from each other. We're growing up and we're always changing. We're definitely five individuals and we all get along great for the most part.

"There's no book and no school you can go to learn about being a great musical person. Follow your heart and be dedicated to what you're doing," he added. "Stick to your guns. Everybody told us,' You need to do this; You need to do that.' We never changed anything. We just did what we believed in and it paid off. I love doing it. I love music. My whole life I worked all these different jobs and all I wanted to do was play music. Now I had the chance to play music full time and I'm taking advantage of it."



Chilin fin

HIT PARHUER



Junk Monkeys Five Star Fling

If you're looking his a bluesy hard rockineavy metal band with a postpunk/alternative twist, the Junk Mankeys latest versure, 5 Star Filing, may be tallin-matter of you. They have an energetic, col-legs but hand sound with a hard driving, blue ty edgy that is at the very least pleasant. At some points on this release, such as on A Quian Circ and Wig Strop, the sound is reminiscent of Agroamility or the Rolling Stones. Everyone Can See You strays from af momente yell ean' thata eul gut a comast depending on how much you like this typic

Halling: ***

Sepultura Arise

Cutting with the precision of a finally stalled surgeon Semillura's losses aftering Arise, sides and dices your grey matter to uncovin your deep mailed imper, appreciation and hate. This guiltir licks of Max Cavalera and Andrews risser penetrals your aural cavilies with a brutin force that in only heignamed by the crushing rhythm suction of basself Paulo Jr. and prummer Igor Cavalera. The title trace is the aroun's most demaging, bursting impugh with an intentty that turns what would allem to be cedinary threath into something frostrand new. There is even a track leaf in the lynes. Although they runt in the same old beam and groom. I halomy-usualance-cryths-marry-bunk lack-on, it's eloquent - a fest which is surprising for a band that was bring and (made in Brazil and up until a couple of yours ago, know only brown English However, after releating to Aries, some may conclude that Beneath the Remains, their provious release, it ine bet-

Rating: ****



Sepultura: The new kings of thrash metal.

Bolt Thrower Warmaster

by its sound, but it depends so your melination. If you enjoy guillura: frug-like miners. infimating ing characters repeat over and Warmaster Tunes (Kn Unleasted and What glob of mollien obscure deals-metal like yourself. Why is it that all of these by perimental, death minial anunding bands have lead singers that onich rather than been a mare enjoyet/le inp it inare had been

Heathen Victims of Deception

It's very hard to visite an opinion on a mundune album. On one hand, you can't sink your viscose feeth into it and no it to shreds because it's reit all that bad. On the other hand, you can't espouse it's beauty, because il's not all that beautiful, And so a is with Heathen's follow-up to their defail, Victims of Deception Prisoners of Fare starts of with a praity whatiye acoustic ditty followed by a threathy crunch sound. Guitaramony communicate Spanish guite bit and some really pleasant harmonizing, but how many other hands have accomplished the same thing ad natisation? Sure the pratty and it shows talent, but it's been done before it does not challenge it does not date to! They do a solid pover of Rainbow's Kill the King, but that alone is not worth the price

Rating:

Artch For the Sake of Mankind

What Brenkird Manuals is to laze, Anch. cools be to reavy metal. Not that they have won any grammys nor will they will their latest release. For the Sake of Mankind, but khara is definitely one parallel that could be drainn. Marsalis is an encellent sexophone player, but he has yet to develop his own style. Ariah gre toht and approachable, but they too fall to develop their own style especially on this latest offering. When listening to Thank of When Angels City one s reminded of Quice-stytche. When Uslanling to Turn Inn Tables, one is reminded of Fales Warning and Billin Down the Bridges a reminiscent of Non Mardan Minkey and senary some, but for trose who thirst for the latest incovamin this could reget. They're tight they're obviously good musicians. they're commercially approachable, but Affor need in expects and develop who they are rather than what sound out delithin most

Rating: ***



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SONG INDEX

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I Am The Sinner

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THE STORY BEHIND THE SONG

BADLANDS "Last Time"

Last Time was the first song Jake E. Lee and Ray Gillan ever wrote together. Gillan says, "It never made the first album, 'cause we used that song for auditioning bass players and drummers and we got so sick of it." Gillan adds he writes songs by ad-libbing most of the lyrics at rehearsals. "I started singing and Jake goes, 'I never played you this,' and I go, 'I know — I just waffled it!' And he goes, 'Woah, that's pretty coo!!' Sometimes I come up with good ideas and sometimes I just don't feel the part. Maybe it'll take me a couple of days to get into the groove."

"I kind of took the idea of Last Time from John

Waite's Missing You," says Gillan, "the part when he says, "I ain't missing you at all". You know that he's missing you by the way he's singing it. I always like that. The way I sing Last Time, I try to include the sort of quality. 'The last time I'm falling in love' could mean he's in love already and doesn't need to fall in love again. Or it could mean he got screwed and he's saying, 'This is the last time I'm ever falling in love.' So it's one of those lines you can take both ways. It's a sort of nightmarish heartbreak, and the guy's obviously still in love with this person and he's fighting his own tortured soul."



LAST TIME

JAKE E. LEE RAY GILLEN

As recorded by BADLANDS

Oh my sweet young child, livin' heartache alone. Pictures cry on the wall, whispered sins paid the price for your fall.

Now you're twisted and torn, wasted days are bringin' me down.

Oh girl, I'm losin' you, shattered dreams spinnin' me round.

Oh girl, what can I do.

It's the last time
I said I'm fallin' in love.
The last time
I said I'm fallin' in love.
Girl, it's the last time I'm fallin
in love.

I remember that night and oh that very blind kiss.
You'd know I'd law my love on

You'd know I'd lay my love on the line.

But time after time had me down on my knees, baby, like never before. Wasted days are bringin' me

Oh girl, I'm losin' you. Shattered dreams, spinnin' me

Oh girl, what can do.

It's the last time
I said I'm fallin' in love.
The last time
I said I'm fallin' in love;
Girl, it's the last time I'm fallin
in love.

It's the last time I said I'm fallin' in love.

Girl, it's the last time I said I'm fallin' in love.

You know it's the last time I said I'm fallin' in love.

Girl, it's the last time I said I'm fallin' in love.

Girl, it's the last time, yes, last

I said I've fallin' for your love.

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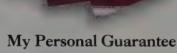
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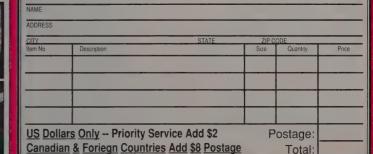


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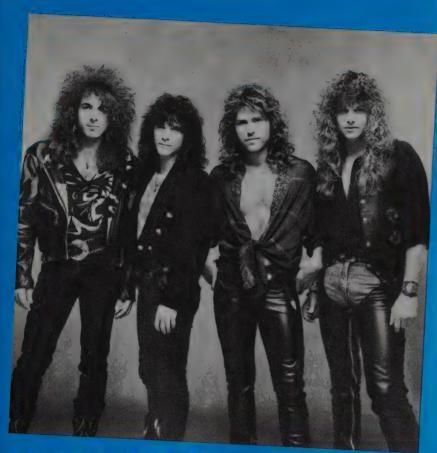
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You laugh as my heart turns to stone.
You are the saint. I am the sinner.
preu till my Hesh hits the bone.

You have watching the blood from my soul dripping off of your hands but like the rising sun your reflection will come put you up on the stand.

Yeah, I can see so clearly right through your cryin there's no denying, You point the finger from up on your throne, You promise you wink, you honestly think that

You are the saint, I am the sinner. You laugh as my heart turns to stone. You are the saint. I am the sinner. prey till my flesh hits the bone.

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You are the saint, I am the sinner. You laugh as my heart turns to stone.

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As recorded by THE BLACK CROWES

I find it hard to shed a tear. Brought if on yourself, my dear, And wrong, yes, I may be Don't leave a light on for me. cause I sin't comin' home. It hurls me, haby to be alone. Yes, it hurts me, baby.

A hundred years will never ease. All this pain starts in my heart and this love tears us apart,

and this love tears us apart. Wan't find me bent down un my

Ain't bendin' over backwards first time

first time.

for the first time in my life, in my life, year.

And I used to dream a better day that never came. I'm gone and that's the way it

must be

So please, I've done my time. Loein' you is such a crime. You won't find me down on my

won't find me over backwards.

Cause I'm a seein things for the first time.

I'm seein' things for the first

Oh I'm seein' things for the first time.

Yeah seein for the first time.

Oh, saw with my eyes for the Hrst Gine

yeah: down on my knees for the first time in my life. In my

Empiripal Tribe Del DSA llusticiBen end Dimagnita i antend trah Banga IBBI International Copprigna Sections, all framis

TED PILOT'S

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TOM ARAYA JEFF HANNEMAN

As recorded by SLAYER

Graze the skin with my finger tip.

the brush of dead cold flesh pacifies the means, provocative images, delicate features so smooth,

a pleasant fragrance in the light of the moon.

Dance with the dead in my dreams.

listen in their hallowed screams. The dead have taken my soul. Temptation's lost all control.

Simple smiles elude psychotic eyes.

lose all mind control, rationale, declines.

Empty eyes onslave the creations

 of placid faces and lifeless pagents.

In the depths of a mind insane fanlasy and reality are the same

Graze the skin with my finger tips,

the brush of dead warm flesh pacifies the means.

Incised members ornaments of my being

adulating the skin before me.

Simple smiles elude psychotic eyes,

lose all mind control rationale declines.

Empty eyes enslaue the creations

of placid dreams and lifeless pagents.

Dance with the dead in my dreams.

listen to their hallowed screams. The dead have taken my soul. Temptation's lost all control.

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BLIND FAITH

JANI LANE

As recorded by WARRANT

wander If you'll hear my while you re dreamin

all my dreams can come true.

bilad Jaith in you oh yeah. I got blind faith in you.

just a hint of what you're holding inside.

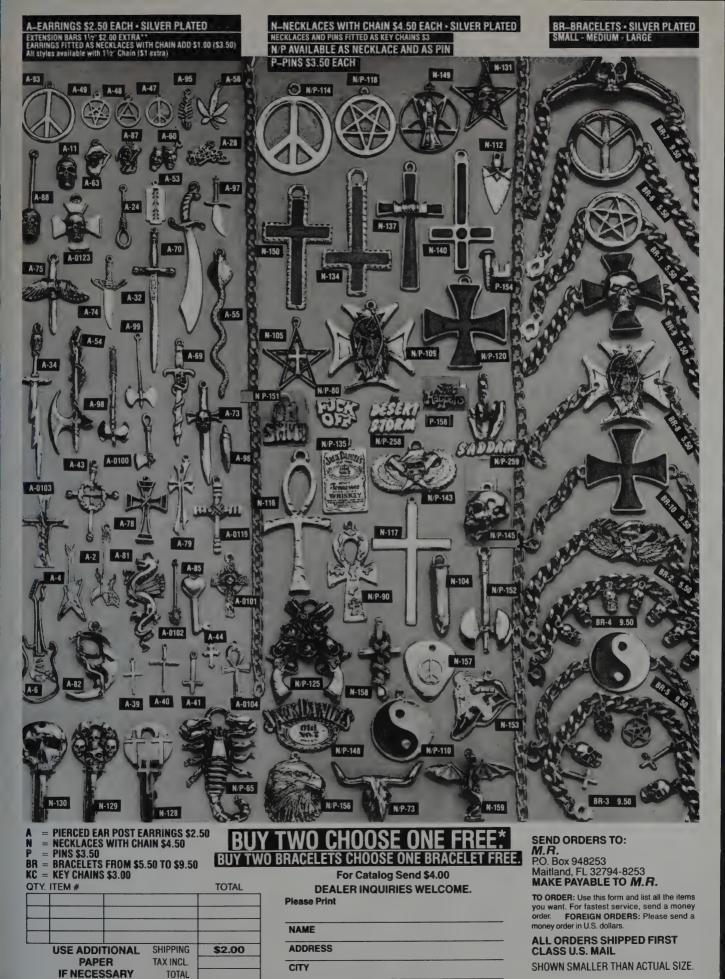
I consider the first day of my

Thanks to you, now I know all my dreams can come frue.

blind jalth in you ook, and I'm not sure that l deserve a woman an true but I love that you think I do.

With you and faith beside me.

blind faith in you oh yeah. I got blind faith in will on year.



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As recorded by 5ARAYA

He's gloin' out the yellow sunshine,

says it never gives you the blues.

A dollar and a pipedream and some golden chains.

just a travelin man makin good. He knows when you are hungry and he watches everything you do.

He's tookin for some easy money

and he knows that he can get it, too...

"I never make them cry
"I give them wings to fly."

They call him the Seducer. He calls himself a magic man.

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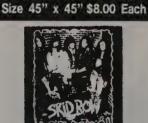
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CONTINUED NEXT ISSUE

INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

few months back, we told you about Heartfield guitars, a new line from one of the greatest names in rock guitar, Fender. Heartfield guitars are high in quality, competitive in price, and — as exemplified in the first models introduced in the line, the RR-8 and RR-9 — feature unique pickup configurations and, most intriguingly, innovative active-electronic circuitry. Now, Fender has expanded the Heartfield line, with the new Talon series — five rock-oriented, flashylooking and hot-sounding guitars.

The first thing that separates the new Talons I, II, III, IV and V, from the Heartfield RR guitars, is that the Talons use traditional, passive electronics. We've gone over the difference between active and passive electronics many times before: to keep it as brief as possible, active electronics allow you to actually turn up the treble or bass tone of the pickups, while passive electronics really only turn down the treble (so that turning the bass "up" really just takes the edge off the highs, so the lows come through more; leaving the treble up all the way is really just using your quitar's natural, unobstructed tone). It's not quite the difference between using the old bass and treble knobs vs. a five-band graphic EQ on your home stereo...But the



comparison should give you the idea.

However, despite the obvious advantages that active electronic circuitry may have, passive electronics still have plenty of devotees: after all, just look at how many great, big-name guitarists still swear by their old Strats and Les Pauls. Both active and passive type guitars have their own distinctive tonal traits, and in fact each has its own particular drawbacks as well: active electronics are said to be cleaner-sounding than passives, but actives are activated by batteries, which some consider to be a pain in the neck to have to deal with. Ultimately, it's a matter of taste, and since passive-

electronic guitars still have so many fans, it makes sense for Heartfield to offer both styles.

That said, the new Heartfield Talons sport some mighty fine passive pickups; they're made by DiMarzio, one of the first and foremost names in custom/replacement pickups — that is, companies that specialize in making just pickups, which can then be installed in any guitar they'll fit into. All five Talon models (except the Talon I, with Heartfield's own pickups) feature three DiMarzios - double-coil humbuckers at the neck and bridge, and a single-coil in the middle. The strat-style array is activated by a five-position, strat-style blade selector, which offers three humbucking-style configurations, and two single-coil-type configurations. Quite a bit of variety to play with there - a range of possibilities which is further expanded with the Talon's master volume and TBX controls. The latter of which is a unique master-tone control that brings a traditional passiveelectronic guitar about as close to active electronics as possible. Set between 0 and 5, the TBX functions like a traditional treble-roll-off know; but between 5 and 10 it adds brightness, like an active electronic tone control would do, by selectively shifting pre-set frequencies from the pickups. Furthermore, these are "Saturn" knobs - with a convenient outer rubber ring for better traction when the knobs are being turned by sweaty fingers during a gig.

Otherwise, the Talons all feature slim-ushaped necks, rosewood fretboards, jumbo frets, special neck-joint designs for easy access to the higher frets; the Talons J, II and III have dot fretmarkers, while the IV and V have "Sabre-tooth" fretmarkers; and all five have authentic Floyd Rose double-locking tremolo systems. Prices run from \$849.99 for the Talon I, to \$1169.00 for the Talon V. For more info write Fender Musical Instruments Corp., 1130 Columbia St., Brea, CA, 92621.



Gallien-Krueger's "ultimate guitar tool" is a rack-mounted programmable guitar preamp, the 100 mpl, which creates the tones guitarists crave, and much more, with capacity for 100 preset patches. Five basic voicings are provided — one clean and 4 overdrive. Gain, volume and shape of each voice are fully adjustable, and there are two sets of tone controls — a 4-band active EQ, and a 7-band graphic EQ, all of which can be controlled in one-DB increments, or bypassed with a one-touch switch for fast

EQ/non-EQ comparisons. Built-in effects include compression with variable sustain and ratio, analog stereo chorus with adjustable rate and depth, and programmable noise reduction. All sonic parameters are real-time midi controllable, while four set lits of up to 30 patches can be created and accessed via a simple non-midi two-button footswitch. Three midi outboard effects units can be controlled per patch, using the chain feature, so each patch has its own setup. And there's more...to find out about it, write Gallien-Krueger, 1355 Dell Ave., Campbell, CA, 95008.

Series 10's new Calypso 2280 guitar is, as you can tell from the accompanying photo, not just for playing calypso music: with its sleek, solid alder body, locking Floyd Rose Tremolo, and custom-covered pickups - a slanted single-coil near the neck, and a humbucker at the bridge - this guitar can rock! And at \$499 list, it's a pretty good bargain, too. The calvpso comes in three hot colors: metallic razzberry, metallic citrus, and transparent aquaburst. So why did they call it the calypso? Not because they're into Jacques Cousteau; Series 10 savs "The new model should attract customers much like the mythical sea nymph calypso attacked Odysseus." Still in the dark? Read up on your Greek mythology, dudes. Or, check out Series 10's new bass, the 2241, a 5-string model with solid alder body, Ebonol fingerboard, two jazz pickups with active circuits for boost and cut on the bass and treble, and a wider neck for more comfortable playing. Available in metallic gray, and priced at \$519.



two expression pedals and 14 pushbutton footswitches with massive internal memory, enabling it to provide convenient and dynamic foot control of such functions as effects switching, effects volume, distortion level, pitch transposer interval, delay times. chorus or Leslie speed, and much more. Depending on the program, the pedals can be assigned to perform virtually any sweep effect, from wah wah to level, to exotic divebomb effects and beyond. Solos can be panned from side to side, notes can be bent, and so on. The X-15 is not just two pedals in one, it's really a midi rack-mounted unit in a foot-pedal - which is why it's aimed at guitarists and bassists who hate having to fiddle wiht knobs and dials with their hands while playing, but who still want the freedom to change their sound in mid-song if they so desire. The X-15 has 200 memory locations in its rugged steel case, as well as durable composite activator pads, bright visible program display, LED indicators, rapid fire digital switching, and simple "plug in and go" operations. All in all, quite a package; suggested retail, \$249. For more info write ap-

plied Research and Technology, 215 Tre-

mont St., Rochester, NY, 14608.

Shure, one of the world's greatest names in microphones, introduces the WA400 amplified antenna distribution system, a new addition to Shure's line of wireless microphones. The WA400 is a two-input, eight-output amplified antenna distribution system, allowing use of only two antennas with as many as four diversity wireless MIC systems, or eight non-diversity mics. The idea is that the WA400 removes the clutter and interference associated with multiple antennas in situations where multiple wireless mics are being used. The WA400 works by dividing the antenna signals among the connected receivers, without adding any distortion, noise or intermodulation of its own. With its tightly specified critical components — a byproduct of Shure's wealth of expertise in the area — the WA400 performs exceptionally well, keeping distortion and noise to an absolute minimum, and eliminating intermodulation completely. The WA400 operates with all Shure wireless systems as well as with most other wireless systems; it's rack-mountable, and comes with connecting cables. User net price is \$583.50. For more info, write Shure Customer Service, 222 Hartrey Ave., Evanston, IL, 60202-3696.



BY ANNE LEIGHTON

hen Mr. Big formed in 1988, cynics doubted the superstar quartet (bassist Billy Sheehan, guitarist Paul Gilbert, singer Eric Martin and drummer Pat Torpey) would survive without egotistical fistfights. But the lighthearted humor on their first home video, Lean Into It shows this band is a true musical ensemble. They jam on an impromptu and cheerful rendition of their own Voodoo Kiss. Eric tells jokes, Paul explains how one power drill nearly gave his head an extra hole at a gig. Pat shows off his double-jointed knees, bending one backwards till it rests.on his stomach. He told Video View most of the group member's former bands just weren't as fun as Mr. Big. "Sometimes it gets to where you can't stand the person you're in a band with and you stop talking with them." Paul says, "You go on the road with three new roommates." Pat says the secret to growing together is experience, "That teaches you to know what to expect, so you don't let it tweak your psyche. Also chemistry comes into it. The first time Mr. Big played together, I knew something that couldn't be manufactured, was there." The video's only flaw is it captures only a G-rated side of the band, especially Billy, a former David Lee Roth sideman. At one point in the video, during a live performance, Eric introduces Billy who screams, "I'm so happy!" into a microphone. But he never says WHY he's so happy. Come on Billy, why are you so happy? Also, included are Mr. Big's three video clips, Addicted To That Rush, Wind Me Up. and Green Tinted Sixties Mind, excerpts from Paul Gilbert's instructional video and Billy's Yamaha commercial for Japan. (60 min./ 16.98/A*VISION ENTERTAINMENT)

The Best Of Free features Paul Rodgers and company's classic band at The Isle Of Wight festival performing Alright Now, Mr. Big and Be My Friend. (45 min./19.95/Poly-Gram Music Video.) Record/film/video producer Alan Douglas has created home videos, The Doors Are Open, The Roadhouse, London 1968 (50 min./19.98/Warner Reprise Video) and Jimi Hendrix Berkeley, May 1970 (50 min./19.98/Warner Reprise Video). King's X's first home video, Chronicles includes clips from their past three albums. (30 min./16.98/A*VISION ENTERTAINMENT). Testament Seen Between The Lines has interviews, home

videos and clips including Souls Of Black and Practice What You Preach, (40 min./16.98/ A*VISION ENTERTAINMENT). The Doors video single Light My Fire is from their 1968 European tour and The Doors video mentioned here last month. (10 min./9.98/A*VISION ENTERTAINMENT). Video Music Inc. has Uriah Heep Gypsy filmed in 1985 featuring The Wizard, Easy Living and others. (60 min./19.95). Also look for Wishbone Ash from 1983 with Blowin' Free among their classic songs. (55 min./19.95). The Dead Kennedvs Live features outspoken rebel Jello Biafra leading a powerful show in 1984. (63 min./19.95/Rhino Home Video), Meatloaf's Hits Out Of Hell features Paradise By The Dashboard Light and other video clips when the rocker was on CBS records in the 1970s. (52 min./19.95/SMV) Guns N'Roses live in Rio in concert and behind the scenes is the big selling point of a star-studded Hard'N Heavy Volume 13. Also on it are UA). There's Michael J. Fox and James Woods in The Hard Way (No suggested retail/MCA-UNIVERSAL), Three Men And A Little Lady with Tom Selleck, Ted Danson and Steve Guttenberg (103 min./92.95/ Touchstone Pictures), John Ritter's Problem Child (No suggested retail/MCA-UNIVER-SAL), Raquel Welch in the western Hannie Caulder (87 min./14.95/Paramount Home Pictures). There's also The Unbelievable Truth which stars teen steam. Adrienne Shelley (100 min./89.98/VIDMARK), There are a few Lucille Ball comedies, including a flick she made in 1949, Miss Grant Takes Richmond (19.95/RCA COLUMBIA) and 12 volumes of The Lucy Show with two episodes each. (52 min./14.98/CBS FOX). If you like cartoons, you'll enjoy Lil Abner, which is a cartoon brough to life (114 min./ PARAMOUNT HOME PICTURES) and The Woody Woodpecker Collector's Edition. Vol. 1 & 2 (30 min. each/12.95 each/MCA



The band hits a home run on their first home video collection, Lean Into It.

David Lee Roth, Faster Pussycat, Faith No More and a vintage video *The Boulevard Of Broken Dreams* by Hanoi Rocks. (80 min./ 19.98/A*VISION ENTERTAINMENT).

Our favorite movie is a fantasy. Edward Scissorhands with Johnny Depp, Winona Ryder and Anthony Michael Hall was taken from the local cinema the week the Oscar nominations were announced. But now Tim Burton's bittersweet movie can be watched without interruption from anybody! (100 min./94.98/CBS FOX). Look for Commando Coby, the Original Rocket Man in the serial Radar Man From The Moon (85 min./14.98/ Worldwide Entertainment Marketing), Playhouse Video has four new Doctor Who features to go with the ten out already -Spearhead From Space, Terror of They Zygons, The Ark In Space, and The Time Warrior (90 min. each/19.98 each).

Arnold Schwarzenegger's Kindergarden Cop is a great comedy with wonderful advice to teachers — Don't be afraid of five year olds! (111 min./34.98/MCA UNIVERSAL). Cheech Marin and Emma Samms are in The Shrimp On The Barble (89.98/Media). Ash Wednesday is about Elizabeth Taylor getting plastic surgery (99 min./14.95/Paramount Home Pictures). If you love Trixter, you'll like the rambuctious Marx Brothers in Night At The Opera (108 min./34.98/MGM-

UNIVERSAL).

There are lots of war videos, including the making of Voices That Care and Give Peace A Chance. Voices That Care includes Warrant, Mike Tyson, Michelle Preiffer, Michael Bolton, Jean Claude Van Damme, Kurt Russell and more (30 min./12.98/Giant-Warner Reprise Video). Give Peace A Chance has Duff McKagan, Skid Row, Lenny Kravitz, Dweezil Zappa, the Red Hot Chile Peppers, Sean Ono Lennon and more! (42 min./19.98/CEMA). More info about the Persian Gulf conflict can be found in the Peter Jennings-narrated, SCHWARZKOPF: How The War Was Won. (75 min./19.98/MPI). There's Air America starring Mel Gibson and Robert Downey Jr. (113 min./92.95/Carolco). For info on Native American conflicts, check out Windwalker. (108 min./19.98/CBS FOX). Hearts And Minds was the best documentary of 1974 and is part of MPI Video's exhaustive Vietnam war collection (115 min./19.98). For war in Africa, check out Charlton Heston in Khartoum. (136 min./39.98/MGM UA). Here's two flicks about World War II - The Great Escape with Charles Bronson and Steven McQueen (176 min./39.98/MGM-UA) and In Harms Way with John Wayne (165 min./29.95/Paramount Pictures). And Video View reaches way back to the War of 1812 with The Buccaneer. (121 min./14.95/Paramount Pictures).

JL LEXTLER

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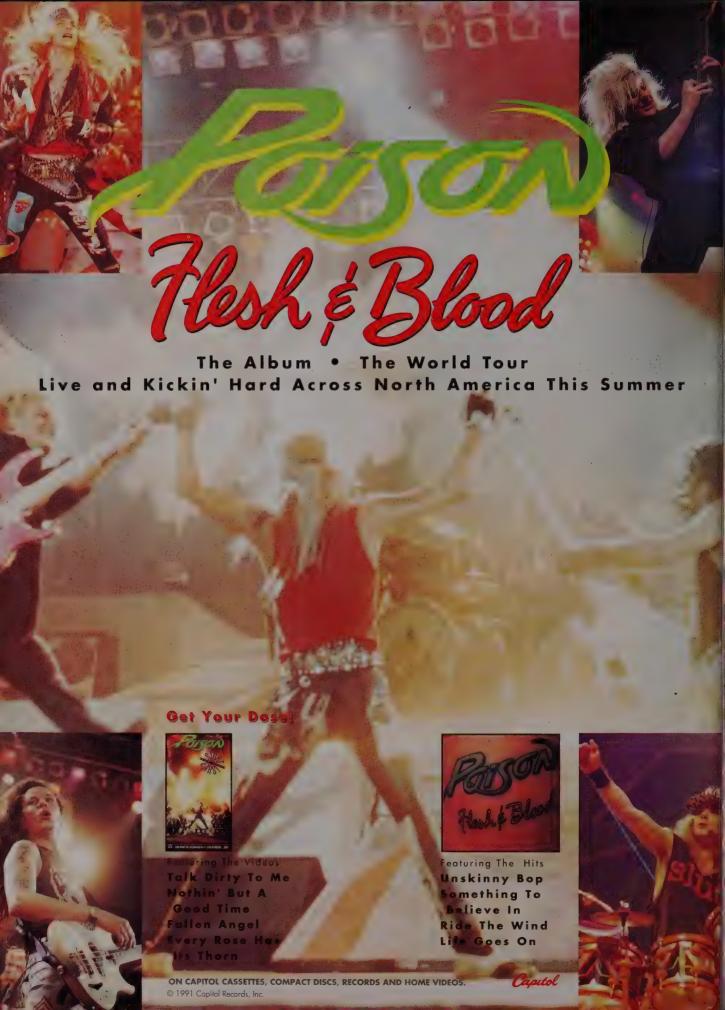
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As your career moves on, you'll hire a publicist who'll coach you about interview specifics. Invite press people to shows and rehearsals. Put them on your mailing list.

Also generate your own press. Be a newsmaker. Not everybody is creative enough to bite the head off a dove at a record company meeting, as Ozzy Osbourne once did. A good way to draw attention is to be active in a professional association like Rockers Against Drugs or NARAS. Enter contests. If you're an exceptional musician, create your own instructional video or tape as Richie Kotzen recently did. Getting a gig is a story in itself, especially if it's for an interesting cause like cancer or the Hell's Angels. Maybe the local newspaper will cover it. Keep your eyes out on national magazines as well. If you're a guitar hero, maybe one of the guitar magazines can do a spotlight on you. Most of the metal mags also find ways to cover unsigned bands.

GET IT WHILE IT'S HOT

Advertising, Merchandising and Marketing

Sometimes getting an article written about you will be impossible. Still, you want to sell yourself as best you can, especially if you have an upcoming gig. All you have to do is contact a magazine that reaches your targeted audience. Ask for their advertising rates and info on how to run an ad. Full page ads in the national metal publications cost about \$4,000.00 and require color separations supplied by you, the advertiser. Less expensive advertising includes taking out a classified ad or space in a local newspaper. Also handing out fliers to your potential audience for a gig is advertising. Leave them in some record stores and pass them out to fans at other shows.

HOME SWEET HOME

Deciding To Relocate Your Band

Is it smart to be a big fish in a small pond or should you be a small fish in a big sea? Should you stay in your own region and become the biggest band and then move to a major metropolitan city? There's advantages and disadvantages to both. Consider this:

*Lemmy, "New York, Los Angeles and London are bad for creativity, 'cause there are lots of sidetracks."

*Vicky Hamilton, "If I got a great tape from somewhere else, I would fly out to see them. I, Napoleon was an unsolicited tape from Montreal. I flew out to see them and signed them."

*John Allen, drummer, Child's Play, "There's no set formula. We didn't know for years how to get a record deal, ourselves. Continually, we played in front of live audiences. That's not something I recommend to everyone, but we got our stage show really tight. When we finally did showcase, we impressed them. We had good songs. We didn't even have a good demo tape when Chrysalis got involved with us. We signed an artist development deal with them. They put us in the studio to make a good demo with a producer. They decided to pick us up. We didn't really do anything marketing-wise. We just played our asses off and really relied on the fans to keep us going mentally, as well as financially."

There's a pattern to these quotes. The musicians were concerned with their craft. I, Napoleon and Child's Play were also sending out tapes and promoting themselves. For years Billy Sheehan and his band Talas were trying to break out of the Buffalo bar scene. He was lucky to hook up with a bullheaded manager Mike Faley. As Billy's career grew, so did Mike's. In addition to managing Billy, he's also President of Metal Blade records. His motto for bands is to try to call attention to themselves. "Utilize local outlets. Enter homegrown contests at local radio stations; they put out albums and CDs that are sent to all the A&R departments. Bon Jovi got their big break on a New York City homegrown record. Talk to local press people, including daily newspapers; they're willing to cover local talent. Try and get your demos on the local radio stations — both college and commercial. Also go for Z-Rock. But don't get stuck being JUST a local band. Reach for some of the major metropolitan markets. Talas built a following in Cleveland, Pittsburgh, New York City and Madison. We did a few gigs in 1979 and 1980 at Trax and Gildersleeves in New York. It was pay-to-play, but we got some good exposure. By 1983 Talas was playing the city every six weeks."

Firehouse guitarist Bill Leverty remembers begging for backstage passes to Bon Jovi's show in North Carolina in 1988. "I gave him a tape with eight songs we recorded in a studio. I had



five t-shirts and singles for each guy in the band. I also had a live video tape of us in a dump; of-a-club, so he could see us live. I gave it to Jon and thought, "For sure. It'll end up in the trash can." There were a bunch of other people giving him tapes, but I think the way it was presented to him made him take me serious. It wasn't like, "Hey man, check out my tape, dude," It was very serious, "We're working on trying to get a record deal. We got some tapes at Elektra. We want to get our tapes to PolyGram. Is there anything you can do?" He said, "Well. If I like II — maybe." And I said, "Thank you very much." He invited us back two days later to his show in Virginia, "cause he liked it. He wore our t-shirt onstage, even said "hello" to us from the stage, which was a buzz."

Bon Jovi wasn't the person who ultimately got Firehouse a record deal, although he did coach them on their songwriting. Michael Caplan, SR. V.P. of A&R at Epic Records was working with another band Diving For Pearls in North Carolina. He met up with one of Epic's Promotion People, who said, "There's a great band tonight. Come with me and check 'em out!" Michael did and the rest is history. He notes, "Playing in a hometown region, as opposed to coming to New York or L.A., is good for bands because they can get regular work and make enough money to survive. They really get their chops good that way. In New York and L.A. they're playing for A&R people." Also local promotion people have contacts with major labels, so they sometimes discover great bands.

WELCOME TO THE JUNGLE Mow To Move Your Band To The Big City

Vicky Hamilton says that living in Los Angeles is the final frontier for showcasing, "A band in Indiana and Florida can send me a tape as easily as a band in Hollywood. But the advantage of being in L.A. is you can play the Roxy or Whiskey with full gear. It's more convenient for a record company to see you."

But there's a sacrifice. If you're planning a move to the major music markets — Los Angeles or New York City — come prepared. Bands should save at least three thousands dollars for rent, security and emergencies. Be prepared to get a job. If you're going to LA, get a car that won't break down. If you're coming to New York City, learn the subway routes. But be prepared to eat rejection for breakfast, lunch, dinner and snacktime. Big city music companies don't have the time to deal with newcomers and big fish from small ponds.

Says Southgang's guitarist Butch Walker, "We came out to LA and realized that we're not at home anymore. We had to get day jobs and work really hard. We had rehearsal at night, We had to pay for everything. Rent was five times the price it would be back home in Rome, GA. We had to work our asses off and do music at the same time. A lot of people don't want to work. They want to make music all the time, but you gotta make a living. We didn't have backing. We worked for everything we got."

Opportunity is the advantage of the big city. You can meet music industry people daily. Winger's Paul Taylor's from Santa Rose, California, a country town. He made sacrifices for his music in LA. "I have a bunch of pals who are still switching every last combination of guys playing little clubs back home. They seem content: I don't think they have a clue on how to go about ever getting what I got. When I got in Aldo Nova's band in 1981, I was living in a garage with a steel door that I used to prop open with a drumstick, so I could see it was morning. I'd run down to Sambos for the breakfast special before 11:00. It wasn't fun. I lived in a studie with no shower. I'd have to go to my friend's house every day to shower. I was driven to get here I'm not the most technical player in the world, but I write well. I play guitar and keyboards and I'm equipped. I was always but there meeting everyone I could. Sooner or later II you're in enough people's faces, you're gorna get somewhere."

JUMP INTO THE FIRE

You Have To Do it Yourself While A&R is Ignoring You

Iron Maiden did It. So did Guns N' Roses. When the record companies weren't biting, these bands decided to release their own product. More recently Jallhouse and David T. Chastain made some waves releasing their own recordings. Jallhouse produced a live five song EP. Alive In. A Mad World. Says singer Danny Simon, "This EP put us in between the level of local and national act, cause we had product out. We sold over 40,000 units. We even had a couple



of videos on Headbangers Ball. So we became a national act, but never with a real label." Jailhouse received an offer from Enigma Records in 1990. Unfortunately the label went under. But it's hopeful that Jailhouse will get another deal before this year is out because they laid good groundwork in selling the EP.

Variations on the Do It Yourself attitude include doing your own shows in places other than traditional clubs. Hellion used to do shows in singer Anne Boleyn's castle-like home in LA. Tora Tora rehearsed in a warehouse and all the local kids came to rehearsals and brought in beer kegs.

MORE THAN WORDS

Songwriting

Songwriting is a good way to break into the music business. Send three of your best songs to major music publishers. Jon Sutherland, Metal A&R Zomba Music Group, says it's advisable for bands to contact publishing companies because, "Quite often a publishing company may discover a band before the record company does. A band that has money invested by a publishing company may impress the record companies enough to go after them. Some publishing companies are connected to record companies and they'll share discoveries. Also a band may not be signable but maybe there's a strong songwriter in the band. A great songwriter is an asset to a publishing company. The Law recorded an album of great songs by other writers including Def Leppard's Phil Collen. Zodiac Mindwarp doesn't have a record deal, but he has a song on the new Alice Cooper album. Bret Michaels was involved in writing all the songs on Susie Hatton's album and a song for Tuff. Erik Turner (Warrant) is becoming a happening songwriter. Songwriters aren't limited to one band. There are some musicians whose songwriting has taken off so strongly that they have a great career in it — Jack Ponti, Desmond Child, Jim Vallance, Diane Warren, Holly Knight, Taylor Rhodes, Bob Halligan Jr. Bob and Desmond have solo records coming out finally."

LIVING ON A PRAYER Going Around A&R's Brick Wall

A&R people are not gods; they're not always the first to know if a band has star potential. Notes Jim Lewis, "In our company, everyone's an A&R person. There are salespeople that find out about bands and channel them through. There are marketing and promotions people. Everybody's gotta work together." The best story of a band that got discovered through a department other than A&R is that of Poison. Deb Rosner had an internship at Enigma Records in 1984. The guys in Poison called every record company. One day she answered the phone and Bret Michaels invited her to their gig. "There were hardly any people there. But I couldn't stop watching them. Something was going on every second. I decided to get involved any way I could. I told the record company about them. Anytime I got Poison press, I made photocopies of the articles and passed them out to everybody at the company." Pretty soon Enigma's A&R man Steve Riccardo signed Poison and they became a household name. These days Deb has a happening career as co-manager at KAOS, running the careers of Billy Squier and Rhino Bucket.

LET ME GO TO THE SHOW Showcasing

Sometimes record companies want to see bands in a showcase situation. Vicky Hamilton's advice, "Do it early, like 7:00. It sounds strange but most A&R people want to be in bed by 10. When I set up showcases for the bands I was managing, I always picked the Roxy or the Whiskey. For most record companies that required a walk across the street." Two months before the showcase, Vicky would send out a tape, press kit and invitation. Then she'd do polite follow-up calls.

Gene Simmons remembers the showcases that got Riss their record deal with Casablanca Records in the early 1970s. "Labels were interested. Paul drew up the artwork. Peter had a friend that was a printer. And I put together the bio kit and the mailing list and mailed out the pictures and bio kit. We had balls; we wrote on our cover art — HEAVY METAL MASTERS. We didn't know what it meant but we sent it out. All sorts of people came down to see us. We charged money at the door, hired the opening acts. We made sure on the invites to managers

and record companies that it said, 'You're invited to see Kiss at 11:00.' They'd show up a little after 11 — way after the other groups played and got off the stage. It's dirty pool but when you're playing to win, you gotta win." Gene says he didn't let any showcase frazzle him. To him it was just another gig, "I was too busy trying to get laid — playing to the girls!"

SEND ME YOUR MONEY Negotiating With A Record Company

Once a record label expresses interest in signing a band, it's time to negotiate a deal and/or start a bidding war. Bands should note that nothing is final till the contracts are signed. Sometimes they get a deal memo, which can be used to incite a bidding war. A deal memo is an offer from one label that other labels can take seriously and try to outbid the first bidder. Most recently The Red Hot Chile Peppers knew they had one album left for EMI records, so several labels tried to top each other in bids. Ultimately the band went with Warner Bros., the highest bidder. For every successful bidding war victory, there's ten bands who incite bidding wars that backfire. A label made an offer to one L.A. band, but no one else was interested in them, so the original label got ugly and began asking for the band's publishing and more than the band could give them. The band stood by their guns and didn't sign.

Brian Slagel hesitates when offering record deals, "People's lives are in your hands. It's a tough thing because I have to do what's best for my company. But I try not to do it at the expense of peoples' lives. One thing I suggest as far as signing with any label is to make sure you talk to everyone at the label and make sure that your vision and the people at the label's

vision is the same thing.

All the labels want bands who are willing to work. Slagel has noticed some bands, who had great stage shows and songs, get major deals and lose their hunger. "They kick back and say "I got all this money and I don't have to be hungry or as into it as I was before." The label has the attitude, "Well we paid so much money for you. We're gonna make you do what we think you should do." It turns out to be a disaster a lot of times. It's a real shame. People have to think a lot more and maybe have a different attitude about it. I know guys who got signed for a lot of money and they don't have a lot of money now. It goes by real quick."

Motley Crue's vocalist Vince Neil: "You can't get desperate when you get the chance to sign.

Walt and have confidence in yourself."

Charlie Benante: "There are ways of getting screwed in this business. I've seen it happen with friends. We never gave 100 percent to anybody. It's your career and you should be concerned with it. If a deal's being made, you better know what kind of deal's being made. If you're gonna sign a contract for a long period of time, you might be happy about it at first, but five years down the road, it might not be working that good and it's time to get out of it. Always look down the line. Don't just live for today. It's gonna haunt you. Get a lawyer."

Jason Flom: "Bands should be careful to sign deals. There may be a band approached by a manager who promises them the world. Before a band signs something they should definitely be careful about the guy's credentials. Have someone, like a lawyer, who understands the fine print, read it. Read the contract before you sign your life away. Before you sign anything with anyone, be cautious. I'm sure there are horror stories you could research of bands who've had

Erik Turner: "Every band has a different set of circumstances when they're getting a record deal. There's not one formula. There's no school you go to manage a band. Every one does it differently. So that's the way it worked with BAND X. For a different band, who knows what's best. I guess what's best is whoever makes the most money. You try and be aware as best you can, but everyone has the advantage over you. So you hopefully trust the people you're working with so they're not gonna screw you. Some people aren't so good. They like to bleed bands."

Vicky Hamilton says that she takes her committments to bands very seriously. "Don't sign a deal with a record company or manager unless you feel you want to enter into a marriage with that person for five years. That's what it is. You have to feel passionate for these people or You're wasting their time and your time." But once you and the record company say "I do," you'll know that the work has just begun.

